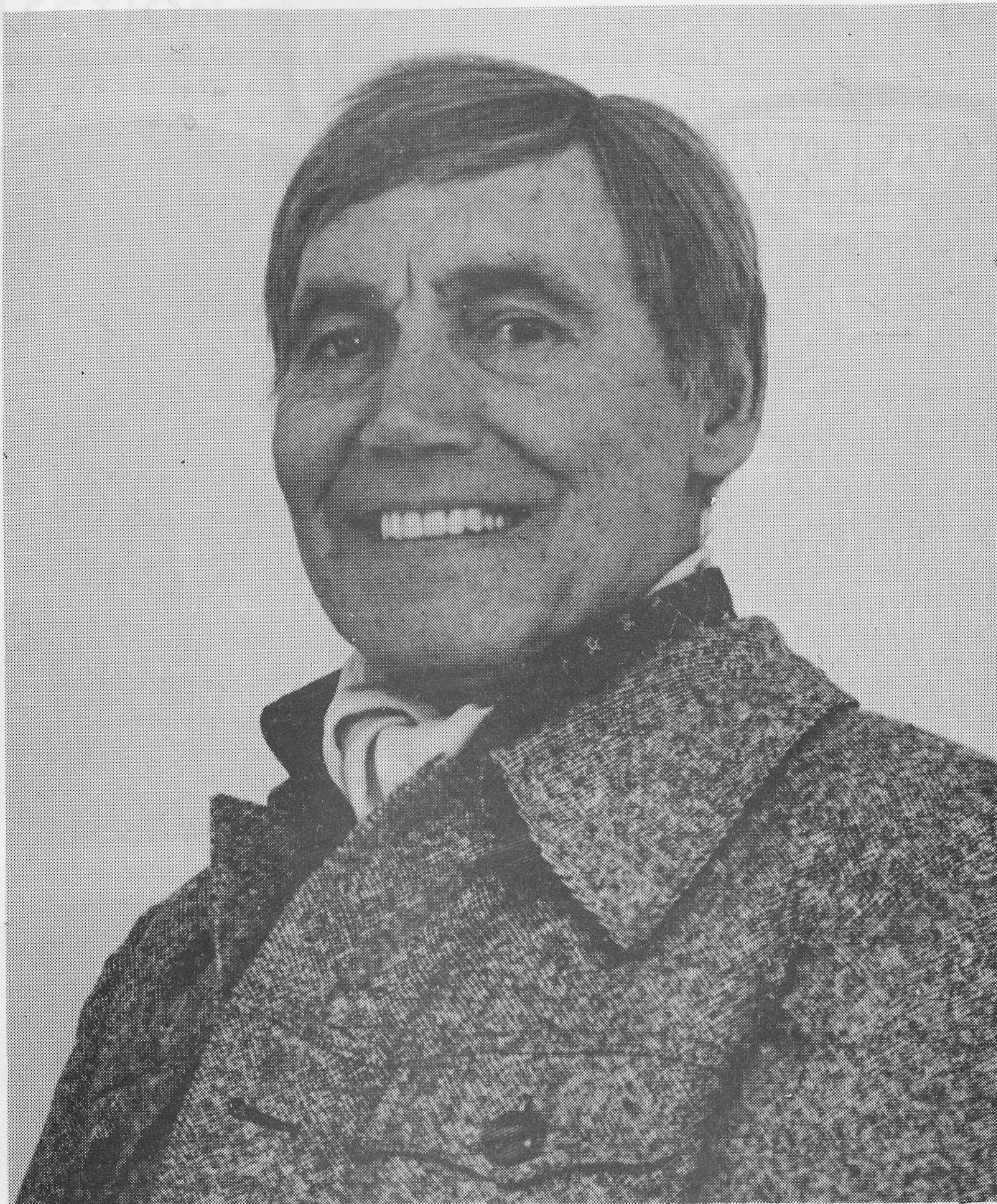


THE TALKING MACHINE REVIEW



Monte Rey

1900 - 1982

1983

65-66. February

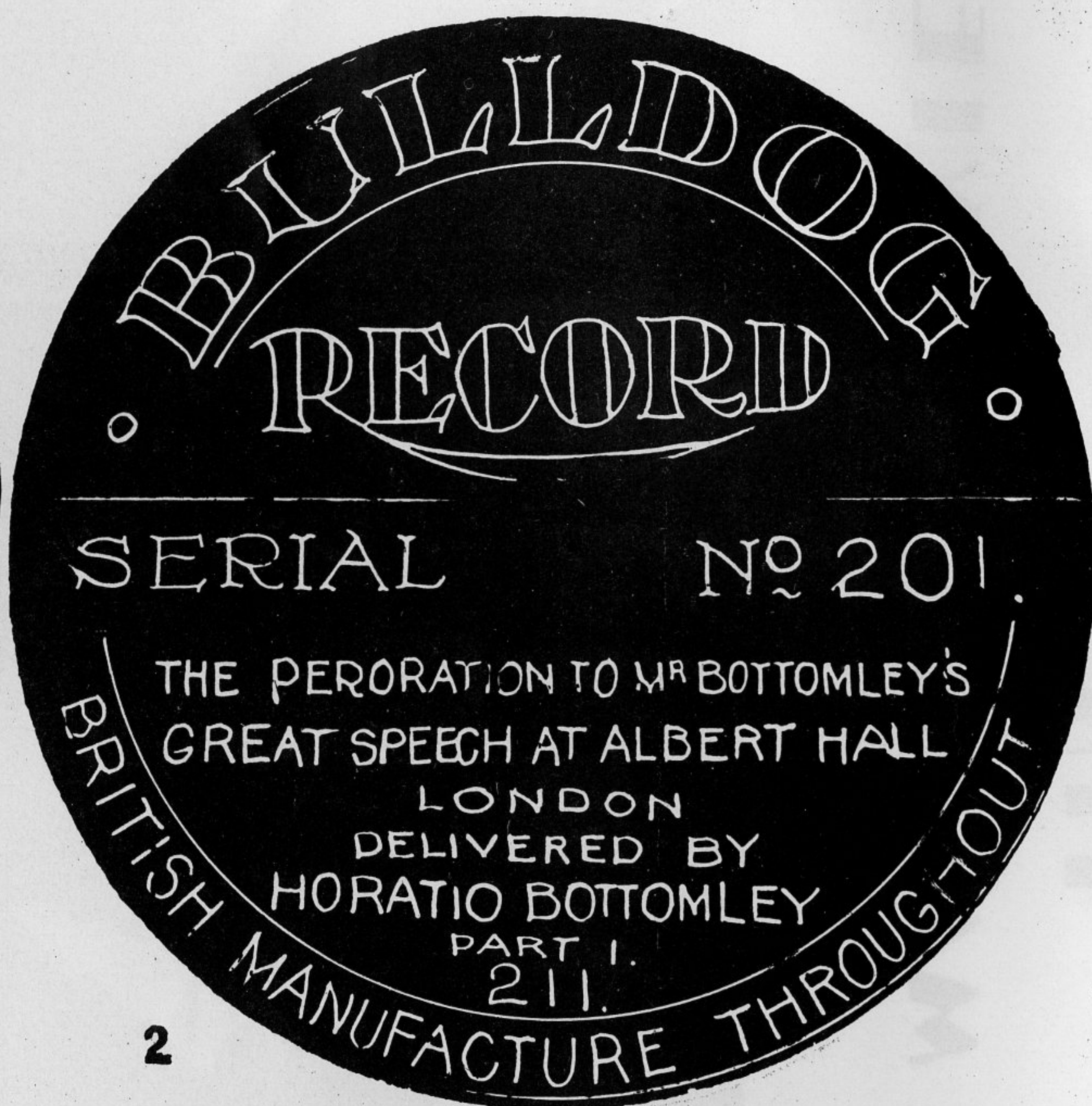
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MR. TOM FOY
IN "DICK WHITTINGTON"

ROTARY PHOTO. E.C



IN MY COLLECTION

I was most interested to read the two previous articles (in Talking Machine Reviews 52/3 and 56/7) on "odd" records in readers' collections. So interested was I that I had a quick look through the appropriate corner of my own collection for records of this nature. I was quite surprised that I had enough simply of a "political" nature to make up an article even though, like the other readers, I had not deliberately sought out such records although I suppose I had made a point of keeping any that I did find. But enough disclaimers, let us now go for a quick canter through British politics after 1900 as I could illustrate it on disc.

In the early 1900's politics in England was a stand-off between the Conservatives and Liberals, with Labour making steady gains (there were 51 Labour MP's who won seats in the 1906 election) and a ground-swell of agitation coming from the WSPU (Women's Social and Political Union) the official organisation of the Suffragettes. It is therefore not surprising that my first record should be a boost for one of the two established parties. However, the record does suggest that they were not unworried by the Labour gains. As can be seen from the illustration, it is basically a 'pre-dog' label but with the words "Special Gramophone Record" around the top and "Specially made for the National Union of Conservative and Constitutional Associations" under the title. What is said is not a very oblique tilt at the men of the left (in those days there was no distinction between labour, socialist and communist, something which continued to apply until the 1920's) with the main thrust being that Labour in power would mean the coming of free love, ~~meaning~~ all women shared in common. Needless to say Mr. Gilbert did not go into the details of how exactly the system would work. True to the techniques of the political orator he made the suggestion and left the hearer to develop the horrifying details further in his own mind. The matrix number of the record is 7254e and it was recorded in September, 1907, but the puzzle is why it was recorded. I had originally thought it had been recorded to help with election campaigning but with elections in 1906 and 1910 this could obviously not have been so. I am told there was in fact quite a batch of Conservative records which were even given the accolade of a special leaflet of their own and this was one of them.

With the coming of the first world war politics, and particularly politics of a leftish slant, had to be put aside in favour of fighting the enemy and this is why two apparently unlikely figures managed to clamber on to wax, Horatio Bottomley and Ben Tillett. Horatio Bottomley had been elected Liberal M.P. for South Hackney in 1906 and had been re-elected in 1910 but in 1912 had been forced to file for bankruptcy, for the second time, and so had to resign his seat. In 1906 he had started "John Bull", a somewhat sensationalist weekly, and when the first war started he immediately transformed it into an instrument of anti-German, pro-war propaganda. He was particularly successful at recruiting rallies organised under its name and became known as "England's Recruiting Sergeant". He was still keen to join the government and wrote to Mr. Asquith offering his services for recruiting but Mr. Asquith, in view of his disreputable past, turned him down with the diplomatic words "You are doing better where you are". Bottomley made two records for the Bulldog company, and we illustrate the second of these, 201. As can be seen, it is of the etched type with the lettering in a pleasant shade of pale green. The Albert Hall rally referred to took place on 14th. January, 1915 and the record was presumably made not long after. The record shows a man with very clear diction, no identifiable accent (he was born in Bethnal Green and was brought up in an orphanage in Birmingham), obvious oratorical skill and the trick of softening the tone and taking the listener into his confidence. After the war of course Bottomley was exposed as a fraud who had diverted the money invested in various John Bull schemes into his own pocket. (There were, of course, some Music Hall

songs about him.)

Ben Tillett on the other hand was a man of untarnished reputation, unless one counts being a labour leader as a stain, which many did at the time. In 1887 he became secretary of the Tea Operatives' and General Labourers' Association. In August, 1889 he became a major organiser of a great London dock strike for wages of 6d. and 8d for overtime and improved conditions. (d = penny in 'old' money.) The strike lasted five weeks and the dockers triumphed. Tillett's union was enormously strengthened and changed its name to the Dock, Wharf, Riverside and General Workers' Union, commonly known as the Dockers' Union. Tillett became a considerable political figure and was one of the founders of the Independent Labour Party and the Labour Party. In the 1914 - 18 war he worked unstintingly to support the Allied war effort and this undoubtedly how he came to make the record illustrated, "A Message from the Trenches". It shows another accomplished speaker, once again with no discernable accent (he was born in Bristol), but he does seem to be rather strained all the time, as if he is uncertain that he is producing sufficient volume for the machine. His message revolves around the need to support the men in the trenches who are doing the fighting, which was undoubtedly true if, from today's point of view, a little too much on the side of the establishment.

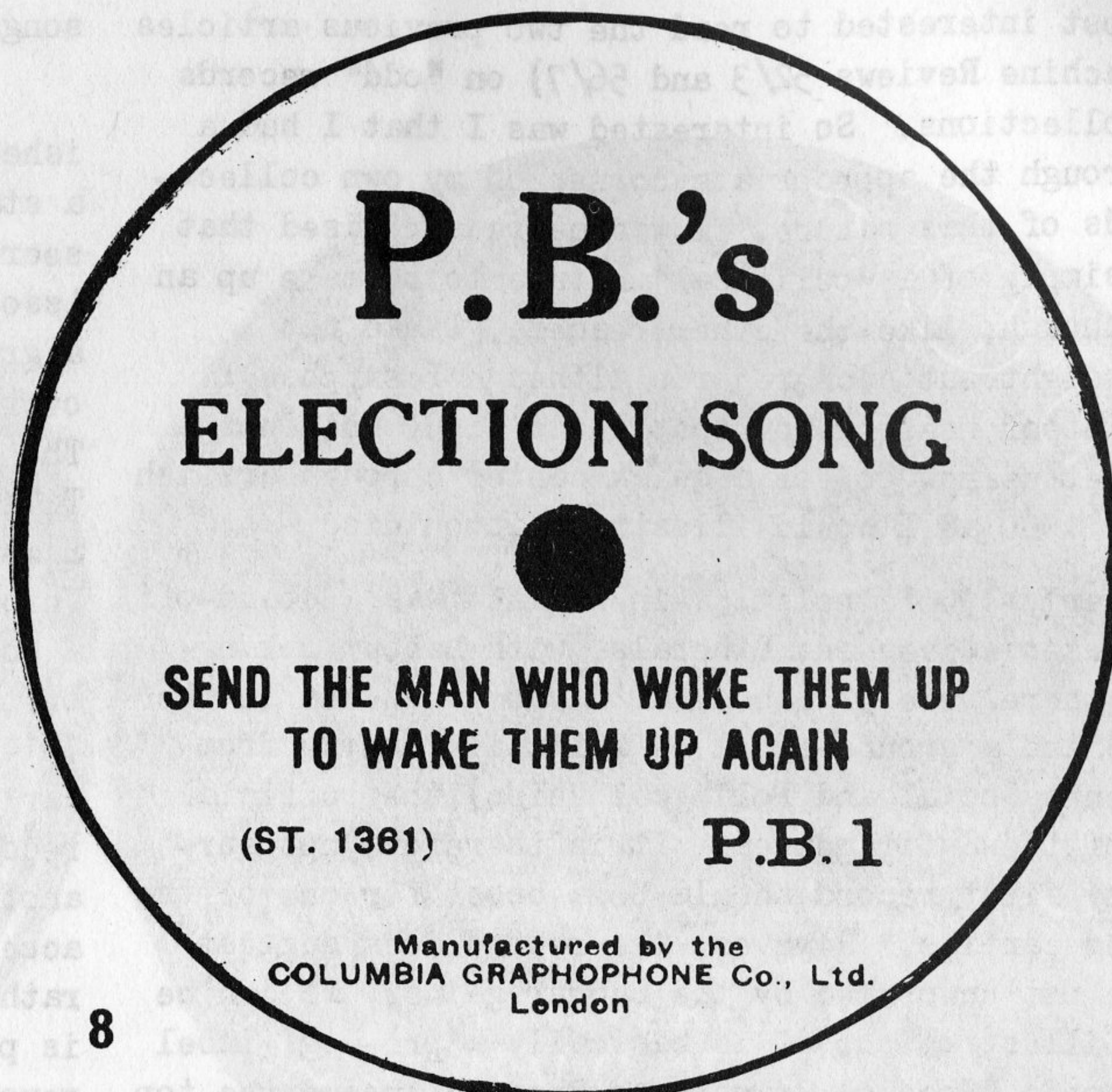
After the war the structure of politics greatly loosened up in Britain and it was now possible for people left of centre to operate with considerable support, though still against opposition in many quarters. Such opposition was met by the man responsible for our next item when he tried to get his records made. His name was George Lansbury, a name to conjure with in the history of the Labour party, and in the early and mid 1920's he ran a labour paper named "Lansbury's Labour Weekly". In the issue of 12th. March, 1926 it was announced that a Labour Song record had been made containing "The Red Flag" and "The International". Over the next few issues a series of hitches were reported and then on 1st. May a statement appeared that the firm with whom they had contracted to make the record had gone to another firm to get it pressed and had there met with a "blank refusal" to press the record. No. 1 was then announced as ready in the issue of 3rd. July, 1926, after the boycott "on the part of certain people connected with the gramophone industry" had been overcome. After this five more records were made. Raymond Postgate, in his biography of Lansbury, describes some of the difficulties which had to be overcome. The records were pressed by Pathé at Stonebridge Park, London, who would only press them with plain white labels. The proper labels had to be stuck on in the offices of the paper and needless to say quite a large proportion were mis-applied. I have five of the total of six records and of these one has a wrong label on one side. Of the twelve sides, eleven were labour or communist songs sung by Rufus John (a pseudonym for John Goss) and one, that illustrated, was a speech by George Lansbury (matrix number LA838-1). The admonition "Play Very Slowly" is quaint for its lack of precision but interesting for the very fact of it being there. What, one wonders, prompted it? Did they finish recording and then suddenly discover the machine was set at 100 rpm? To me the voice sounds about right at 76. The label is yellow, with flag, centre band and outer ring in red and the titling is in black.

As far as can be judged from the reports in "Lansbury's Labour Weekly" it would have been around December, 1927, or a little after that Lansbury made his record. It was announced as available in the issue of 12th. March, 1927, though from the fact that the reversed stamper date in the wax is 24. 3. 27 it would seem that this announcement was a little premature. The records appear to have been widely distributed, with the list of agents giving outlets in such places as Ammanford, Bargoed, Cinderford, Coalville, Cleaton Moor,

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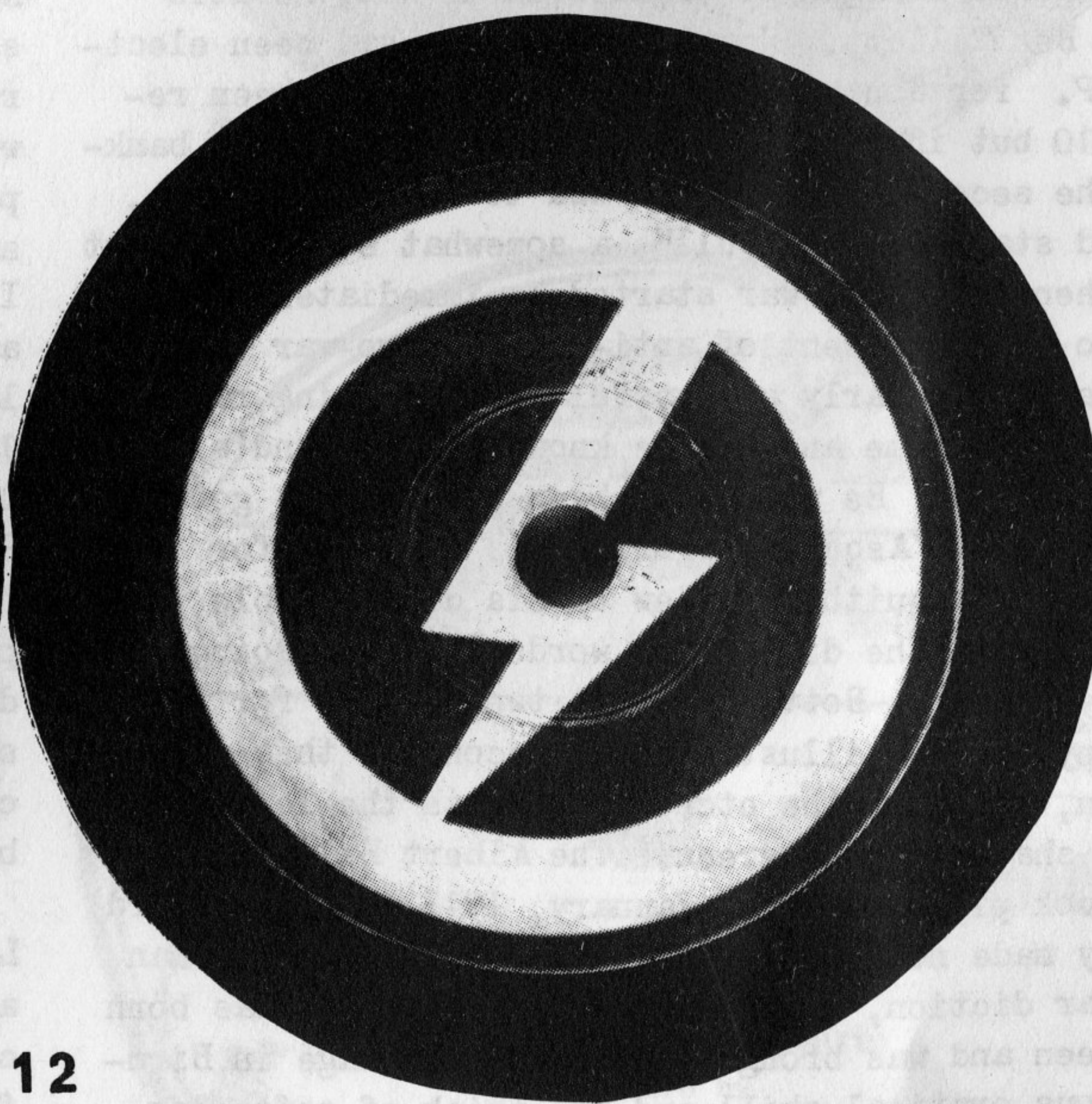
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Killamarsh, St. Annes-on-Sea. London of course was well supplied with agents, one of my favourites being W. C. Henderson's Bomb Shop in the Charing Cross Road. It seems the records sold well as No. 2 "England Arise"/"God Save the People", issued in October, 1926, was out of print by 15th. January, 1927. Incidentally, could anyone sell me a copy of No. 5 "Whirlwinds of danger"/"What ho my lads" to complete my set?

Lansbury's Labour Weekly went out of business with the issue of 26th. July, 1927 when it merged with another Labour journal, "The New Leader". The New Leader however kept the records in catalogue and even had some of them re-pressed. As well as this they started a series of their own. The first of these was the Ramsay McDonald record illustrated in Peter Dyson's article in 'Talking Machine Review' No 52/3. The fact that it was intended as a continuation of the Lansbury's Labour Weekly series explains why it was numbered 7. There were two more to the series, No. 8, a speech by A. J. Cook backed by "The Song of the Volga Boatmen" sung by Mr. Rhys Tudor, and No. 9, which we illustrate, a speech by James Maxton, M.P., backed by Rufus John singing "Jerusalem". The records were once again pressed by Pathe with white labels but it looks as though the proper label was applied with more skill in this case. The label is attractive, with a gold Pegasus, surround and titling and light red issuer's name and address, all on a black background. The records appeared at the end of September, 1927, and they and the Lansbury records continued to be available certainly until the end of 1928, which was as far as I was able to pursue the matter when I went to the British Library Newspaper Library to discover the facts. Maxton was a Scot, of which there is a slight trace in his speaking voice, and my father remembers him as looking like the anarchist of caricature, with long black hair of which a dense lock always hung down over his forehead.

As the 'twenties' gave way to the 'thirties' politics became splintered in a variety of directions and the next of our records was the product of one such splinter group. What success the Blue Shirts had I don't know but it could have been very great. Their founder, Commander O. (Oliver) Locker Lampson, C.M.G., D.S.O., M.P., was a Tory of the deepest dyed kind. Educated at Cheam, Eton and Trinity College, Cambridge, he was created Commander of the Order of St. Michael and St. George (C.M.G) in 1917 and received the Cross of the Order of St. Leopold in 1915 and the Order of St. Vladimir in 1917 and various other foreign orders. He was Conservative and Conservative Unionist M. P. for North Huntingdonshire from 1910 to 1922 and the Handsworth Division of Birmingham from 1922 to 1945. I would like him better if he hadn't given his recreations in "Who's Who" as "refusing honours". His idea was to found what he calls on the record "an order of independent patriots" though quite what they were to do and where they were to fit into the political spectrum is not quite clear. Possibly they were intended as a true-blue response to Hitler's brownshirts. The label of the record is a pale, slightly greenish blue and the date of recording, as extrapolated from published recording dates from nearby Columbias, was December, 1930. The reverse "March On" is a dance tune adapted from the Song of the Blue Shirts and played by Al Collins and the Savoy Band.

A somewhat larger splinter party was the United Empire Party. They are of interest in British political history as the first attempt to deliberately mould party policy through the power of the press. Lord Beaverbrook, the newspaper tycoon, was convinced that the remedy for Britain's economic ills was to organise Empire free trade, i.e. no tariff barriers between the countries of the British Empire. Baldwin, the head of the Conservative party, would have none of this and Beaverbrook, in concert with

his fellow newspaper proprietor, Lord Rothermere, launched the United Empire Party. The party threatened to run candidates against the official Conservative candidates at by-elections to bring pressure on the party to back Beaverbrooks ideas. In October, 1930 a U E P candidate defeated the Conservative at South Paddington. The party agents reported that the Conservative party would not win an election if Mr. Baldwin stayed as leader. On 1st. March, 1931, Neville Chamberlain, who had been promoted in the party machine to appease the press agitators and who thought he was being groomed to take over the party, reported this to Baldwin. Baldwin at once agreed to resign. Then however he did a swift volte-face and decided not to go after all and on 17th. March he struck back. He appealed in Parliament to popular prejudice against the press barons by accusing them, in a historic phrase said to have been provided for him by Rudyard Kipling, of wanting power without responsibility "the prerogative of the harlot throughout the ages". A few days later the Conservative candidate, Duff Cooper, triumphed in a by-election at St. George's, Westminster and the wind went out of the sails of the United Empire Party. During its brief history it had made a tiny splash in the recording world with a couple of recordings being made of a song by Leslie Sarony called "The Empire Party" and mildly derisive of it. Tommy Handley recorded it on Piccadilly 556 and Ambrose on H M V B5825. The party itself however appears to have been responsible for our next record. It is one of the little 8-inch Edison Bell Radios and on the first side at some length and on the second side briefly it features a rather effective, but un-named speaker. On the first side he harks back to the heroic days of the first world war and calls upon us to preserve our heritage from an even greater threat than in 1914. This we can do by "surrounding this country with a tariff wall against foreign importations and thereby putting an end to unemployment". The probable date of recording (again extrapolated) is August, 1930.

If the last record belonged to a splinter group, the next was put out by a permanent one-man splinter group. I am assuming that P. B. mentioned on the label was Noël Pemberton Billing, who was a man of undoubted talent but notable eccentricity. During the first world war he resigned from the Royal Naval Air Service to enter Parliament as an independent to campaign for a more vigorous air policy and for greater "Purity" in public life. He also founded a small paper called "The Imperialist" which was mainly distinguished by its violent attacks on aliens and particularly Jews, all of whom were automatically agents of the enemy. As an independent, Pemberton-Billing was a thorn in the side of both parties when in 1918 he was sued for libel by Maud Allen (the dancer) over an article in The Imperialist implying that she was a lesbian and a sadist it seems that there was some government interference with the due process of law to attempt to make sure that he lost. But behind the surface events was much more. Pemberton-Billing wanted to use the court as a platform to reveal the existence of a Black Book containing the names of 47, 000 prominent people in Britain who were being or were liable to be blackmailed by the Germans on account of various misdemeanors, mainly sexual. He had also been contacted by a group of military "conspirators" who wished to see the Lloyd George government embarrassed and even brought down because as had become known in certain circles, it had opened secret peace negotiations with Germany. There is a very good book on the case and the background to it titled "Salome's Last Veil" by Michael Kettle, published by Granada Publishing in 1977, from which the above facts are taken.

Pemberton-Billing won the libel case but was suspended from Parliament for unruly behaviour shortly afterwards. In the general election of 1922 he lost his seat and thereafter faded from the scene. But it would seem from the record illustrated that he attempted a comeback for the 1929 election.

The reverse is "P. B.'s Election Chorus - Vote, vote, vote for independence" (matrix number ST1360). The disc reveals a man who is a more accomplished speaker than singer but whether it is P. B. himself I am unable to say.

The 1929 election was of course the first won by the Labour Party. This finally set the seal on their respectability and perhaps prompted them to have our next record made. The Teledisk company specialised in customer-order recordings to judge from the few I've seen. Dating is a little difficult as there seem to be few trade references to the issue of the records but I do have a couple of others of a spiritualist speaker giving a talk he had broadcast on 13th. April, 1934, and these have matrices S141-146. Also I see from Brian Rust's British Dance Band book that Howard Baker and his Band made a Teledisk record with matrices S151/2 which was mentioned in the Melody Maker for 22nd. Feb. 1935. So what can we say for the recording date, 1935? The reverse of the record is "Hark the Battle Cry" (Salt) sung by the Four Comrades Male Voice Quartet (matrix S188) and with it when I found it were two others, LP2 and LP3, which contain The International, sung by Harold Kelly / The Banner of Freedom (Keir Hardie) sung by Maud Ward-Cowdery, and Jerusalem, sung by Maud Ward-Cowdery / Arise England, sung by the Four Comrades Male Voice Quartet. The magnificently named contralto soloist Maud Ward-Cowdery one would immediately classify as an armchair socialist. She seems so reminiscent of archetypal establishment figures like Clara Butt, and she does indeed have that kind of sepulchrally dedicated voice. The label, need I say it, is red with gold lettering.

With the three Teledisks when I found them was the next record, making a rather ill-sorted fourth. As can be seen from the label (in severe black and gold) it is of "The Marching Song" sung by members of The British Union Male Voice Choir. However, slightly closer inspection will reveal that below the words "The Marching Song", in smaller type appears "Horst Wessel". In other words this is a setting of the Horst Wessel Lied, the notorious Nazi song, to English words, which tells us who the British Union were, Oswald Mosley's British Union of Fascists. I must say that I find the Horst Wessel Lied a rather rousing piece of music, purely as music, but the words set to it here are inflammatory to say the least, ending as they do with the verse:-

"See over all the streets
The Fascist banner waving;
Triumphant stand
The com-a-rades reborn!"

The choral singing represents a strange conflict with the massed monolithic style Mosley tried to achieve with his Blackshirts, with one of the tenors (if there is more than one) striking out clearly from the rest of the climaxes. The other side is "Britains Awake" by Welsh, a much inferior home-grown effort. The record was clearly pressed by Decca as the matrices are in an OC series which I have seen on other private and semi-private issues and it has their B in the wax for the first stamper.

The last effort is a much more overt effort by the British Union of Fascists. This time it is of Oswald Mosley himself, or, as he is styled on the other side, The Leader (a straight translation and take-over of Hitler's title "Der Führer"). The other side carries another exhortation entitled "British Union". Clearly the record was intended to be played by the lonely Blackshirt while he was waiting in his isolated room for the call to arms and victory. As Mosley says, "In the true revolutionary the first quality is the power to endure". The label has a light red outer ring with the centre motif in dark blue and white. The matrix numbers are LGRC 25 / LGRC 24 but this record too was pressed by Decca as their "B" is there again.

In a recent B B C programme on Mosley a short snatch from this record was played and the date of 1939 was mentioned but this seems rather too late to me.

RAY NOBLE & HARRY WOODS.

JIM GREER

Over the years I have had the great pleasure to meet some of the outstanding personalities in the entertainment field but two gentlemen stand out in my "Book of Memories" - Ray Noble and Harry Woods - they had one thing in common - both were composers of note - each one a credit to his country of origin - England and the United States respectively but their talents were recognised universally. Besides composing, Ray Noble was an outstanding arranger and conductor. In 1935 I was in New York to meet my parents returning on the "Bremen" from Europe. Ray Noble was then holding forth at the prestigious Rainbow Room with his new American Band. Having been a fan of his through his fabulous recordings from H M V (1930 - 34) which I collected during that period, the Rainbow Room was a "must" to see and hear my "Idol". But alas it was not to be. Upon arriving at this glamorous room on the 65th. floor of the RCA Building, we were politely advised by the Maitre D' that "black tie" was a requisite for admission. However with a bit of pleading, the Head Waiter consented to our 'walking through' and that was when Fate struck a cruel blow for the band was at 'Intermission'. Recalling the words of an old time Minister "All cometh to him who waiteth, if he knows just where to waiteth". This adage came to pass when Mr. Noble came to Vancouver in 1949 with Edgar Bergen (for whom Ray was the studio band on his Hollywood radio show). They were booked for five days at our annual Pacific National Exhibition. This time there was no Maitre D' to confront. By sheer good fortune my time had indeed come to meet this brilliant man. Without a doubt, the most memorable occasion was at our old home, when after dinner Ray sat down at our grand piano to favour us with a selection of some of his renowned compositions - "Goodnight Sweetheart", "The very thought of you", "By the Fireside", "Love is the sweetest thing", "I hadn't any one 'til you", "The touch of your lips". Summing up, it took fourteen years for a dream to come true and worth every moment. Like his thousands of fans around the world, I revere this gentleman for his contribution to the musical scene and for the honour to have met him personally; a perfectionist in his craft. However, imbedded in my mind is the sincerity and modesty of this superb gentleman. As Edgar Bergen put it so succinctly at his passing, "He was a fine gentlemen to work with and his music will live on after him."

With the issue by "World Records" of the 14-LP set "Ray Noble and His Orchestra featuring Al Bowlly" (from the H M V sessions 1930 - 1934), I now come to Harry MacGregor Woods and therein lies a connection. The magnificent Ray Noble set includes no less than eleven of his compositions, each enhanced by Noble's classic arrangements. The unforgettable "You ought to see Sally on Sunday", "Over my shoulder", "When you've got a little springtime in your heart"; (the latter two from the film version of 'Evergreen', "Springtime" being adopted by the irrepressible Jessie Matthews as her signature tune.) Others are "My Hat's on the side of my Head", the haunting "Midnight, the stars and you" - to mention a few.

Harry Woods wrote for five years in the 1930's in England, collaborating with Campbell & Connelly, producing such stalwarts as "Try a little tenderness" and "What a little moonlight can do". I met Harry Woods in Phoenix, Arizona, in 1964 where he was then retired and subsequently became a personal friend. His songs reads like a "Who's Who"

of popular music. Consider "Side by Side", Kate Smith's theme song "When the moon comes over the mountain", Rudy Vallee's first theme "Heigh Ho Everybody Heigh Ho" (1928), "I'm looking over a four-leaved clover", "When the Red Red Robin comes Bob Bob Bobbin' Along", (which I personally taped Harry singing and playing after dinner at his home and still have), "Just an Echo in the Valley" (again in collaboration with that brilliant English team Campbell and Connelly - and which Bing kept in the wings as almost a substitute signature), "We just couldn't say goodbye" (which was the personal favourite of Harry's wife). If you were around in 1935 you'll remember "I'll never say never again" and if you are a Senior Citizen like myself "Paddelin' Madelin Home" and "Oh, how I wish't I was in Peoria" will certainly evoke a memory or two.

A few years ago I did a three-hour radio show on our good music station-two on the life and music of Ray Noble and one on Harry Woods. On the latter I included the aforementioned rare tape I made in his home. Upon sending Harry a copy of the broadcast, he was so touched, he called me long distance, advising he was having three copies made for his sons as a permanent record of his life. Tragically, Harry Woods was killed in front of his home in January, 1970 and I lost a great friend. The world lost a great composer but what a legacy he has left us. I personally think of him as "America's Apple Pie Composer". Born with only the right hand with which he chordeed (beating out the bass with his left stump) I remember him with much affection and proud to have known him. When I think of my fortunate association with Ray Noble and Harry Woods - "My Cup Runneth Over".

"NOW SHOWING, THE NEW TALKING FILMS"—

PAUL COLLENETTE

The introduction of sound films created one of the most sudden and traumatic revolutions ever effected on a major industry by a new technology. The changeover from silent to sound pictures meant important, risky and expensive decisions on the part of cinema owners, as much as studio executives. One of the most remarkable aspects of this revolution was its speed; whereas at the end of 1928 very few cinemas were wired for sound, in the space of a mere two years, most cinemas were equipped with the apparatus.

This is an account taken from the reminiscences of a pioneer projectionist who told me the problems and excitements of showing early sound films.

Mr. John Ward was born in York in 1903 and soon became fascinated by films. He remembers the first open-air film show in York in 1916. It used an acetylene projector, which must have been a lethal fire hazard in conjunction with nitrate film then in use. By the time he entered the industry electric projectors were universally used.

On leaving school in 1919, Ward, very much against his parents' wishes, obtained a job as a rewind boy in a local cinema. Though the job was menial, the wages were good at fifteen shillings per week.

Later on he became a projectionist and was earning £2 - 10 shillings per week. Occasionally he helped out at country cinemas in the circuit; some of the villages had no mains electricity, so the cinemas used oil engine generators for current. These machines were also part of the projectionist's responsibility. One day, at one such village cinemas in Yorkshire, Ward's manager said, "Come over, I've someone in the car you'd like to meet". It was Jack Buchanan.

By the end of the 1920's, Ward was working in Scarborough; business was bad since the other cinemas were wiring up, whereas his, the 'Tower Cinema', was still silent. Indeed, the house's slogan was "The House of Silent Pictures". The management thought that people would still wish to see silent pictures; anyway, why spend thousands of pounds equipping the cinema for the talkies, which might turn out to be just a passing craze? (It should be recalled that there had been talking pictures before, of a kind, all of which systems had been unsuccessful). The cinema had even shown the silent edition of the famous Al Jolson picture "The Singing Fool" and had advertised "See the silent version here before seeing the talking version in London!"

Ward and his colleagues eventually persuaded the management that they had to switch to talkies. The cinema was wired with the Western Electric system (the best and most popular) by Gaumont-British Equipments, in December, 1930. The apparatus was bought outright, (many cinemas leased it as the cost was so high), for "2,5000. Gaumont maintained it for a charge of £28 per month, and the system gave excellent service for many years. The equipment, being American, was 110-volt, and so the mains supply had to be stepped down."

The chief problem they experienced was the shrill tone of the Wilson exponential horn loudspeakers. One day the projectionists were visited by a G. B. salesman who said he had some excellent new-style speakers, eighteen inch diameter with heavy baffles, which gave a much better bass response. Would they like to come over to a cinema in Leeds where they had just been installed, and hear them? Ward and his friends were keen, but pointed out that they could not come while the Leeds cinema was playing, as they themselves were on duty in Scarborough. So the salesman arranged a special demonstration on a Sunday when they were off duty. Ward managed to talk his directors into buying them.

Thousands of musicians were put out of work by talking pictures and the "Tower Cinema" was no exception. The orchestra was sacked, except for the Musical Director, who was kept on for the onerous job of playing gramophone records in the intervals. One can imagine his feelings on his change of duties, but at least he still had a job, unlike his colleagues! Even the elderly pianist who had accompanied the films between 4 and 6 p.m. while the orchestra was at tea, was fired too. And she had only been paid five shillings a week.

Of the various sound-on-film recording systems, Western Electric gave the best results, followed by (Fox) Movietone and then by RCA Photophone - although the latter was later much improved with the "Mirrophonic" process. The British systems - e.g. British Acoustic (Gaumont), Marconi-Visatone, Ambiphone, Blattnerphone - were a long way behind.

The "Tower Cinema" was fitted with apparatus for playing both the optical and the disc sound systems. The Vitaphone discs gave the best quality sound of all. They were a colossal size, 16 or 18 inches in diameter, pressed into the ordinary shellac. They played from the centre outwards with a heavy 7-ounce pickup, at a speed of 33½ rpm. The turntable was connected to the projector by a rubber friction gear. Synchronisation was not too much of a problem because this theatre only showed Vitaphone shorts, which had just one disc per film. The discs had a cuing mark at the beginning, and barring breaks in the film, remained in unison with the pictures.

These Vitaphone discs were as fragile as normal records and to allow for accidents, the distributors always sent two copies of each disc, packed in wooden crates. Once they arrived all broken and Ward had to get a fresh set hurriedly put on the next train from Leeds! On the very last Vitaphone

show they did, a spanner fell on to the turntable and smashed a disc.

At least optical sound was free of these hazards, but the different systems had slightly different picture widths sometimes causing part of the soundtrack to be shown upon the screen. Various masks had to be used to prevent this. there were variable density, variable area, bilateral and push-pull soundtracks.

As for non-synchronised sound, Ward built a turntable and amplifier for playing gramophone records between shows. I was connected to the loudspeaker system. On discovering this, the sales manager from Gaumont - British objected, until he was reminded that the sound equipment had been bought from the firm rather than rented. The directors of the cinema were pleased with Ward's experimental gramophone apparatus and paid him £15 for it.

Naturally the gramophone needed plenty of "feeding" and so the musical director borrowed records from a friendly nearby music shop, and changed them each week. Then the shop's customers found out about this, and complained that they were being sold used records - often quite worn through repetition in the cinema - so the cinema had to buy them.

Next there was a row from the Performing Rights Society, who discovered that cinemas were using records but not paying any royalties for public performance. So the use of ordinary records in cinemas was banned. In order to fill the demand, the P R S and Synchrophone Ltd. produced the Octocross records which could be used instead of commercial discs.

These were produced by Piccadilly Records Ltd, and recorded at their Highbury studios, often with their house dance band directed by Jack Leon. They also used old matrices from the Metropole catalogue. The eight-point, or Maltese, cross which formed the trade mark is of course a reference to the intermittent mechanism of the film projectors.

After about a year of this, the P R S developed a licensing system which enabled cinemas to use commercial records. As in broadcasting studios, each record had to be listed and a return sent in. The licence cost £4 - 10 s. annually.

It can be seen that these were hectic times for the cinema industry; for a projectionist who was also a radio and electrical enthusiast there was plenty of experimentation, interest and opportunity available at that historic period.

Early Gramophone Periodicals in Russia.

Pekka Gronow

The record industry established itself in all European countries soon after the turn of the century. Columbia, Gramophone, Pathé and Zonophone were trying to establish agencies and subsidiaries in as many countries as possible, and in many countries local record companies also soon appeared. But the study of this development has been greatly hampered by the scarcity of sources. Company archives and catalogues have disappeared, early trade periodicals are extremely rare.

The existence of early Russian gramophone periodicals was first revealed by an article in the Soviet "Musical Encyclopaedia". A private collector in New York received a microfilm set from the Lenin Library in Moscow; paper copies of these are also in the Yale collection of histor-

ical recordings, and recently the Slavonic section of the Helsinki University Library and Suomen Äänitearkisto (the Finnish Institute of Recorded Sound) have also acquired almost complete microfilm sets. The purpose of this article is to describe these periodicals and comment on the history of the record in pre-revolutionary Russia.

When 'Grammofon i fonograf' started publication in 1902, the Gramophone Company was already well established in Russia, leaving other companies far behind. The first issue of the periodical featured a biography of Edison, but the only record company mentioned was Gramophone. Zonophone makes its appearance in this issue 1, 1903, Columbia in number 6 (represented by K. Yu. Shpan in St. Petersburg). Pathé does not appear in advertisements until 1904, although it is evident that cylinders (Pathé or otherwise) were available before this date.

But 1904 brings other interesting news. The opening of "The first Russian factory of gramophones and records" by V. I. Rebyakov in St. Petersburg is announced in number 1, and the same issue gives a list of the company's records, numbered in a three-digit series. The April, 1904, issue lists the first releases from the factory of Rikhard Yakob, featuring Bragina.

Pathé and Gramophone remained the leading companies until 1917, and both were to build their own factories in Russia (Pathé in Moscow, Gramophone in Riga. Columbia soon disappeared from the Russian market; in 1911, a brief news item mentions a representative of the parent company visiting Russia to liquidate the business. We do not know what became of Rebyakov and Yakob, because in 1905 Grammofon i fonograf changed its name to 'Svet i zvuk' (Light and sound), obviously in order to combine the interests of the gramophone and film trades, and I have not yet been able to get a copy of this publication, which lasted for two years only. By 1907, both companies had disappeared from the scene.

In 1907-08, a new trade journal appeared under the name 'Novosti grammofona', Pathé and Grammophon are the main advertisers, Columbia records are still available, and German companies also make their appearance beginning with Anker. Only three issues of this publication appeared in 1908, and it seems that there was no independent Russian trade journal published in 1909. However, the official newsletter of the Gramophone Co. started publishing in December 1908. It naturally contains information on this particular company only, leaving an unfortunate gap in our knowledge.

Things change in 1910 with the appearance of 'Grammofonnyi mir'. This was an obviously well-managed publication modelled after the German 'Phonographische Zeitschrift', and until the outbreak of hostilities it carried frequent news columns in German and the subtitle 'Die Grammophon-Welt'. It managed to continue publication until 1917, ending with issue two in that year better remembered for things other than records. In 1911-12 it even had a competitor, 'Grammofonnaya zhizn', but it adds little to our knowledge.

It is evident from 'Grammofonnyi mir' that Gramophone and Pathé continued to be the leading companies in Russia, but the early 1910's saw the rise of two alternate currents in the industry: competition from the Germans, and the rise of the local record industry.

Before World War I, Germany had a common border with Russia, and it was natural for the German record companies to be interested in the Russian market.

Practically all of them did produce some Russian records and had, at least periodically, agents in Russia. At least Beka, Favorite, Janus-Minerva, Homocord and Odeon appeared here. (It must be remembered that Russia also included the main part of Poland and the Baltic countries,

and some of the agents operated from Warsaw or Vilna).

(Editor's note: One must recall that there were - certainly up to 1940's - large enclaves of German-speaking peoples in Poland, western Russia, and Baltic states. That was the reason for the Gramophone Company choosing Riga for the location of its Russian factory. Managers and foremen were sent from Germany and German-speaking labourers were the first employed in Riga. Incidentally, the Soviet record-firm Melodiya still has a factory in Riga, producing discs with labels in 'latin' scripts, or in 'cyrillic' according to which part of the Soviet Union they are destined.)

However, none of the German companies seems to have been able to compete seriously with Gramophone and Pathe. There are frequent comments in 'Grammofonnyi mir' about the incompetence of the German companies: they did not bother to invest in the best artists, used untrustworthy agents, left the market after the first disappointments. Nevertheless they were also able to get custom-pressing jobs. For instance there is mention that the Sarantidi Brothers, music store owners in Ekaterinodar, the Caucasus, had started their own Chanticler label, the records to be pressed in Berlin.

Meanwhile, record sales were growing and Russian business-men were also interested in the field. The first attempts do not appear to have been very successful. A businessman named Finkelstein in St. Petersburg started Orfeon records, which often seem to have been pirated productions. The business folded, but in 1912 Finkelstein appears as the director of the Russkoye A. O. Grammofonov, a company which announced that its recording engineer was "Herr Gampe" (presumably Hampe if following the usual Russian use of 'G' instead of our 'H'). There were other even shadier enterprises. In Odessa a certain Josele Grind-schur was pressing pirated records on three or four presses in his apartment. (Later, legislation was introduced to put an end to the pirates).

However, in Warsaw a business man named Feigenbaum had started in 1909 or 1910 a company named Sirena-Rekord. Sirena (or Syrena) specialised in popular songs of the day and obviously became extremely successful on the Russian, Polish and Yiddish markets. It was the first Russian company to stress current popular songs in its advertising. Sirena survived as a Polish company until World War II.

In September, 1910, it was announced that Messrs. Moll, Vogt and Kybarth had started a pressing plant in Aprelevka near Moscow (where the biggest record factory in the U S S R is even today). At first they specialised in custom pressing for other companies, but soon started their own Metropol label.

In the following year, Messrs. Triwas and Gitlowsky started Zvukopis records in St. Petersburg, and the Ekstrafon company was started in Kiev. Sirena, Zvukopis and Ekstrafon continued to advertise new releases regularly well until the war years, and not until 1916 are there clear signs of disturbances in the business.

Even a quick reading of the periodicals shows that the years from 1902 to 1915 were a time of hectic activity in the record business in Russia.

There were troubles: overproduction, recessions, piracy, censorship, attempts by the Holy Synod of the Russian Orthodox Church to prevent Jewish dealers from selling Christian religious records. But the business was lively. Sirena alone claimed to have sold 2½ million records in 1912, and the company's distributor in the St. Petersburg area had to guarantee annual sales of 200,000 records in order to have its contract renewed.

It is impossible to estimate the number of records issued. The trade press lists only new releases in Russian

(occasionally Polish, Ukrainian and Yiddish), but many of the companies also issued records in other languages of the Russian Empire - more than twenty languages in the case of Gramophone and Pathe.

To get the most out of these publications, a good knowledge of Russian is naturally required. But even a reader with some German and an elementary knowledge of Russian (at least the Cyrillic alphabet) will get a good idea of the Russian situation. Together with contemporary British, U.S. and German trade papers these periodicals are essential sources for the study of the history of the record industry.

(So far I have been unable to find out whether any record company catalogues from this period survive in libraries of the Soviet Union. But the Phonotheque Nationale in Paris has some important Russian Pathé and Homocord catalogues, and the British Institute of Recorded Sound of course has all the Russian Gramophone Company catalogues on micro-film - including records issued in minority languages.)

(Editor's note: In connection with my research into International Zonophone, the Lenin National Library sent me two photostats from a catalogue of various records, published by a contemporary Russian shop. The letter covering these led me to believe that The Library had other catalogues - but none of Zonophone specifically. Of course, how many and of what was irrelevant to that correspondence.)

RUSSIAN GRAMOPHONE PERIODICALS 1902 - 1917

Gramofon i fonograf	1902: 1-3
	1903: 1-17
	1904: 1-12
Svet i zvuk	1905 not seen
	1906 not seen
Novosti grammofona	1907: 1-9
	1908: 1-3
Grammofonnyi mir	1910: 2-12 (1 missing)
	1911: 1-12*
	1912: 1-20
	1913: 1-20
	1914: 1-14
	1915: 1-8
	1916: 1-12
	1917: 1-2
Grammofonnaya zhizn	1911: 1-17 (18-19??)
	1912: 20-31

Record company newsletters:

Ofitsialnye izvestiya Akts. O-va "Grammofon"	
	1908-09: 1-13 (14-16??)
	1910: 17-18, 20 (19??)

(continued as)

Pishushchy Amur	1914-16: 1-13
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* issue 12 of 1911 is June, so the rest of the year is probably missing.

Billy Williams

Our big Billy Williams discography is now published.

We're sure that it contains even more records by Billy than you thought there were! 71 pages of them, plus 14 glossy pages with photographs of Billy taken 1899 - 1910 and photographs of record labels and 15 pages of facsimiles of letters, advertisements, etc. 10 x 8 inches page size.

Introductory price £3 - 50 (u.s. \$ 8) including post at today's prices.

The Talking Machine Review, 19, Glendale Road, Bournemouth BH6 4JA, England.

Welsh artistes on early recordings

John Davies

Your Editor permitting, I will relate the results of my delvings into the histories of some of the fine Cymric voices of the past. Available information is often only scant, and word about many of the 'old-time' singers is hard to come by and so if any reader can add to, or correct anything I say, please come forward via your pens.

I have been collecting records over the last 30 years and during the last five, my special interest in Welsh singers on early records has developed. Should any reader be interested, we have a list available of a series of cassette tape transfers of many early recordings of Welsh singers, covering opera, songs and ballads and traditional Welsh music.

The principality of Wales is justly famous as the "Land of Song", the gramophonic histories of its native singers can be traced back to the earliest days of recording. Except for Fred Gaisberg's trip to Castell Craig - y - Nos, near Swansea in 1905 with his 'portable equipment', there was never a permanent recording room anywhere in Wales until the 1950's. The artistes had to travel 'down' to London or 'up' to Manchester to sing or play their way into wax.

1) ANNIE REES (soprano)

Born at Dowlais, Glamorgan, in 1887, Annie Rees was the eldest of four. The whole family was musically talented and being typically Welsh, with the competitive spirit to the fore, young Annie made her first public appearance at the age of four! Her early years were spent singing around Wales in concerts and Eisteddfodau. She later went to London to study at the R C M, from whence she graduated to fill many prominent parts in concerts and oratorio. Appearances at the Proms in the Queen's Hall and Albert Hall followed, from 1919 to 1925. She sang mostly Mozart and Wagner, encompassing the roles of Elsa and Elizabeth, soprano, and Erda, contralto! With Bessie Jones she sang at the wedding service of Lloyd George's daughter and became a friend of the great statesman, she was invited to stay at Chequers on several occasions. I have a programme of one of Mrs. Lloyd George's concerts at 10 Downing Street, dated 27th. June, 1918. Annie sang two songs by Liza Lehmann, "Fly Away, Pretty Moth" and "Daddy's Sweetheart". The grand baritone Harry Plunkett Greene also sang at this concert. Although her singing engagements demanded that she appeared up and down the land, she came home to Wales as often as she could and in 1921 she appeared in the Caernarfon National Eisteddfod concert, when she sang two songs by R. S. Thomas, "Llam y Cariadau" and "Y Golomen Wen". She made frequent visits to the Zonophone, Edison-Bell and Regal recording studios, singing under conductors such as her friend Sir Adrian Boult and Sir Malcolm Sargent. The enterprising promotion of classical music by the Edison-Bell company and conductor Joseph Batten, found Annie singing prominently among the small choir engaged to perform the first and almost complete, recording of Elgar's "Dream of Gerontius" in 1924. On this occasion she was backing fellow Welshmen David Brazell and Dan Jones with Edith Furmedge, this recording is re-presented as one of our cassette tape editions.

The voice was one of subtle expression and great charm, a lightish soprano which can be heard at its most effective on the records she made for Zonophone in 1911, of which five are featured on another of our cassettes. Annie Rees spent most of her professional life in London, married to the prosperous proprietor of three drapery shops, Mr. John Morgan from Swansea. In 1947 she intended to retire and return to live in Wales, but died in that year.

2) LEILA MEGANE (contralto)

Born Maggie Jones in Bethesda, Gwynedd in 1891. The family moved to Pwllheli on the Llyn Peninsula where her father Thomas Jones was a sergeant in the local constabulary. In 1910 she won the first prize at the National Eisteddfod of Wales and went on to study music and voice production in

London under Sir George Power. She was twenty-two when she travelled to Paris to study under the renowned tenor and teacher, Jean de Reszke. Here she stayed throughout World War I frequently entertaining the troops in Belgium and Germany, she greatly admired and sponsored by the then Prime Minister David Lloyd George. While in Paris she became Leila Megane and joined the Opera-Comique and sang the role of Charlotte in Massenet's "Werther", with Leon Beyle and Charles Panzera; and Jeanette in the premiere of Levade's "La Rotisserie de la Reine Pedauque". Her Covent Garden debut was in 1919, having been introduced to Mr. Harris of Covent Garden by Madame Donalda, she sang the title role in Massenet's "Therese". In this year she also sang Madelena in Verdi's "Rigoletto", with Tom Burke as the Duke and Mario Sammarco as the bass. But her operatic career was short lived. Because of a dispute over contracts, she left Covent Garden never to return to opera but instead devoted her time to recitals and concerts throughout the British Isles. Henry Wood chose her for "Rule Britannia" at the Proms for eight successive years! Leila's recording career was also unfortunately brief, she made just thirty-six sides, many of them repeats and by 1929 her recording days were over, but she did regular broadcasts with the B B C in Cardiff, Manchester and London. Among her most notable records are the four sides from 1922 for the Gramophone Company, for which she was chosen personally by Elgar to sing his "Sea Pictures". This complete recording is re-presented on one of our cassette editions, "Leila Megane Vol. 2".

Concerts took her on tour of the U S A, where she married T. Osborne Roberts, Welsh composer and accomplished pianist. For her he composed several songs in Welsh of which some are included in the first volume of our cassette editions.

The voice was one which did justice to whatever Leila sang and this is particularly noticeable in her early recordings. It is a beautiful voice with an occasional glimpse of drama, typical of a mezzo with effortless high notes and an indigo chest register, deep and appealing, which can be heard to good effect in the two "Songs of Egypt" by Granville Bantock, and in Saint-Saëns "Amour, Viens Aider", not to forget also the pure sincerity with which she sang "Y Nefoedd", perhaps the finest of all Welsh songs.

Following the death of her first husband, Leila Megane returned to live in the quiet village of Efailnewydd, near Pwllheli and eventually married her childhood sweetheart. She became the much respected Lady of the village with that certain mystique that only Prima-donnas can summon. In the late 1950's it was still possible to hear her sing in Chapel on Sundays, her voice above all the others. Leila Megane died in 1960.

The cassette editions referred to above are "Leila Megane, contralto," (Adlonni AH-1) and "Leila Megane, Vol. 2" (Adlonni AH - 5). Both are obtainable from Adlonni Recordings, Glyddyn Mawr, Y Ffor, Pwllheli, Gwynedd LL53 6RR. Please ask for complete lists.

Our Illustrations

The majority of our photographs have self-explanatory titles, but in the centre pages we have two things going on! The top part of each page reproduces the Neophone catalogue of Sept. 1906. To fill our pages, we have put pictures of recording artistes. Messrs. Elen & Leno were on G & T records; Bastow, Laurier & Weldon were on various makes; all the rest shown are from an Edison catalogue.

T O M F O Y was one of our top-line Music Hall artistes whose records appeared on Zonophone and H M V. During 1982 I had the privilege of meeting Mrs. Lovelace, aged 80, (Foy's neice) who had worked with him at one period. She loaned me the photograph to grace our pages. She had various disconnected reminiscences which we'll forward to the "Music Hall" magazine edited by Tony Barker. Tom Foy actually worked with a live donkey on stage in some of his sketches. E. B.

A History of the Starr Piano Factory

Andrew Klein

This is the story of the Starr Piano factory and its noisy passage through the annals of music. For me, it started in Richmond, Indiana, in 1972 when I first glimpsed the old brick buildings while bicycling across the bridge carrying the National Road (U.S. 40) across the Whitewater River. Close by the east bank just south of the bridge, peeking above the limestone gorge, I saw a proud legend painted across the top floors of the factory buildings: "STARR, M.F.'R'S GRAND, UPRIGHT, PLAYER PLANOS, PHONOGRAPHS" and "GENNETT RECORDS". A freshman at Earlham College, I was intrigued by the old factory and rode down South 1st. St. until stopped by a barricade across the crumbling pavement. It was apparent no pianos were in production today. I was turned back by the broken glass, debris, "no trespassing" signs, and just the general air of spookiness which permeates the place. On a later occasion, when I was a sophomore and full of beans, I started to explore the seemingly abandoned industrial complex, but was frightened off again, this time by a solitary black limousine parked before one of the buildings. With visions of a Richmond mob burial ground, I peddled furiously away, not to return for the rest of my years at Earlham.

Regrettably, many other students and native Richmonders have had only such fleeting contacts with the Starr. The last Starr piano was built in 1949, the final record pressed in the early '60's. Yet in its near one hundred years of existence, the Starr thrived as an industrial hub employing thousands of loyal workers. It drew the great and near-great to the Whitewater River gorge to record for Starr's subsidiary, Gennett Records. It was the home of a corporation which spread across the country and whose name was known worldwide. Happily, after twenty years of abandonment, the overgrown site at the front of downtown is being readied to welcome new generations, again to become a center of activity befitting the geographic and historic nexus of Richmond.

THE STARR'S FIRST TWENTY YEARS

The sight of the Starr has always been at the center of the Richmond community since its founding in 1806 by Jeremiah Cox and John Smith, who divided between themselves the land on the east side of the east fork of the Whitewater River. A grist mill was operating the next year, and a variety of industry located in the valley over the next half century, drawn by the confluence of water power (the Whitewater Canal), highways (the National Road), and convenient rail connections. When the first piano craftsmen arrived in Richmond in 1872, the city had two banks, a public library and gas lighting. The next year, when the first piano was produced, Richmond became the county seat of Wayne County and has a population of 10,000. In addition to a piano works, Richmond boasted a machine works, boiler and engine plant, farm implements factory, and several carriage manufacturers. (1)

The piano factory was known under several names in its early years but the Starr family backed the enterprise from its inception. Charles W. Starr, patriarch of the family, had bought 240 acres in the center of town in 1926 from Jeremiah Cox for \$6000. He went on to build his fortune by selling the lots at \$100 apiece, "on which have been erected most of the finer class of dwelling, and nearly all the manufacturing establishments of the city." (2) The husband of Elizabeth and father of ten children, this prosperous Quaker died in 1855, "having bequeathed his large estate to his wife as evidence of his confidence in her ability to manage and dispose of it." (3) By 1878, the eldest son William C. had established a hames and chair works in the city, and his younger brothers James M. and Benjamin, together with a piano craftsman and creative

genius named Chase, had incorporated their piano works. In that year, the company purchased the present site, on "the finest waterpower on the Whitewater." (4)

The first structure built for the piano works was a two-storey pitched roof building close by the river. Over the next fifty years some thirty additional structures were added. Today, all but one of the buildings are gone, but the original 1872 Starr Piano Factory building remains, a silent reminder of a bygone era.

THE GENNETTS TAKE OVER

The piano factory, allegedly the first west of the Alleghenies, had prospered, employing 35 craftsmen in 1878 and producing fifteen pianos a week by 1884. But 1893 the company was reeling from a severe capital shortage. An article in that year in the "Evening Item" reports a rumour of a take-over of the Starr by a "foreign" interest, the Jesse French Piano and Organ Company of St. Louis. This link up was soon sealed with the large southern music retailer, which took on the Starr piano line, complementing the midwest market rapidly being covered by Starr salesrooms. The licensing agreement was the first of many arrangements which spread the Starr reputation across the country and the oceans. The same year brought national recognition at the Columbia Exposition in Chicago. Both events herald the arrival of Henry Gennett and the entrepreneurial skill he brought to Richmond. Moving from Nashville with his father-in-law, Gennett infused new energy and capital into the factory. In 1893 the Starr Piano Company was incorporated anew with a capital stock of \$100,000, headed by Benjamin Starr as president, and Henry and his father-in-law as secretary / treasurer and vice president respectively.

The Starr was manufacturing an average of 25 pianos a week when a disastrous fire struck in the first week of January, 1894. The "Evening Item" reported that "the loss is heavy, the entire plant, ruined despite the hard fight of the fire department". The Gennetts were not easily discouraged, rebuilding the factory, this time with a sprinler system. By 1906 Henry was president of a 600 employee concern, "a power in the musical and financial world." (5) A 1912 memoir of Wayne County states that "with warerooms covering the central southern and extreme western portions of this country, agencies have been established in practically every community. The foreign trade has recently advanced by great bounds. The total number of instruments made is in excess of 90,000. The average daily output is forty pianos."

Gennett's sons Harry, Clarence and Fred soon earned executive positions in the company, which was now expanding into other fields. Important among the new enterprises was the phonograph machine and record pressing operation. In 1916 a six storey building for the manufacture of phonographs (disc machines) and records was erected. Over the years, though, the Starr Piano, Phonograph and Gennett Records were joined by "Starr Freeze" refrigerators and freezers, synchronizer units designed for use with talking picture projection machines, wooden propellers and a valve for barrage balloons during World War I, wooden cabinets for radios, airbrakes, and even wooden billy clubs to quiet a local factory strike. No such labour disputes occurred at the Starr, however, the factory frequently employing craftsmen for life. In fact, it was referred to as "the old folks home" and one newspaper article noted that two brothers had 108 years of combined service to the company. The piano, Starr's main product and moneymaker was not neglected, garnering awards at all major expositions and fairs, including Nashville (1897), St. Louis (1904), Alaska-Yukon (1909) and Panama (1915).

The energy of the Gennetts seemed boundless. By the mid-1920's the Starr was a broad-based musical empire

flourishing on South 1st. Street, boldly employing innovation and slick marketing methods to compete successfully with its big-city rivals. (6)

G E N N E T T R E C O R D S

Starr's entry into the recording industry was typical of the Gennett's bold style. The recording business had been dominated since its beginning by large firms which held valuable patents on wax engraving methods and on the recording stylus. Since 1902 the American Graphophone Company (Columbia) and the Victor Talking Machine Company had pooled their patents on the lateral cut method of recording in an attempt to monopolise the market. (7) But the majors were soon challenged by the growing number of smaller manufacturers, including Sonora, Vocalion, Emerson, Brunswick and Starr. The giants sought protection from the courts, and in *Victor Talking Machine Co. v. Starr Piano Co.* (1922), 281 Fed 60, cert. den. 260 U.S. 276, the Second Court of Appeals held the Johnson (Victor) patent for lateral cut wax masters void for lack of invention and also for abandonment. Not only did the lawsuit effectively end the majors' monopolisation of lateral recording, it formed a bond between the smaller companies which had joined Starr in the legal battle. Leasing agreements between the companies (8) followed, eventually involving hundreds of Gennett masters. By the mid twenties Gennett was producing three million records annually, in addition to 15,000 pianos and 35,000 spring driven phonographs (disc machines). In 1928, Gennett cut 1250 master records, compared to Victor's 1900. It was the golden age of recording, and Starr reaped huge success, evidenced by the increasingly flamboyant lifestyle of the Gennetts. Harry took to tooling around town in a black Packard limousine, and constructed a mansion on Main Street with imported yellow brick facade and white columned portico. (9)

JELLY ROLL, HOAGY, SATCHMO & BIX

Of the many exploits of the Gennett brothers, none was so noteworthy or singularly important as the music recorded at the Gennett "recording department", located at the southern end of the Starr complex. Regularly, boxcars filled with pianos, phonographs and refrigerators would rumble on their way to the dealers, causing all recording activity to cease. The building was a one storey wood structure with tar paper roof, alongside a railroad spur leading to the despatch warehouse. In 1953, when G. W. Kay wrote his definitive treatment of Gennett Records, "Those Fabulous Gennetts", the building was still standing, though precariously:

"The dreary, unattractive, frame recording studio where Oliver, Bix and hundreds of Gennett stars congregated, still stands beside the railroad siding. With its sagging doors barred by crude boards, the forlorn little shack represents a sad, heart-rending spectacle of a vanishing era of the greatest in recorded jazz history."

Since those words were written almost thirty years ago time has taken further toll on the "forlorn little shack". At some point, it was bulldozed, and today only the roof and small parts of the wooden siding (with insulation still visible between the walls) remain on the site. Over a period of almost twenty years, however, from 1915 to 1934, the Richmond studio made thousands of acoustic and electric recordings, featuring blues, jazz, hillbilly, ethnic, spoken word, classical, and any other recorded sound that had or could have a market.

The list of famous names who recorded for Gennett, in Richmond and at the studio at 9-11 East 37th. Street in Manhattan, is a long one. In 1922, the Friars Society Orchestra (later the New Orleans Rhythm Kings) made their first recordings in Richmond. The following year, Jelly Roll

Morton waxed some records, and participated in the first interracial recording session with NORK. King Oliver's Creole Jazz Band, with Louis Armstrong playing second cornet, also performed before the acoustic horn. In 1924 Bix Beiderbecke made the first of several appearances for Gennett, with the Wolverines, and later as the leader of Bix and his Rhythm Jugglers, featuring Tommy Dorsey on trombone. Hoagy Carmichael also performed in Richmond, with Bix, Hitch's Happy Harmonists, and as leader of Carmichael's Collegians, recording the first version of "Stardust". Earl Hines was there, in Lois Deppe's band, as was Muggsy Spanier with the Bucktown Five, Mary Lou Williams and Red Nichols. Alberta Hunter, Miff Mole and Duke Ellington recorded at the New York facility, as did Sam Lanin's Bailey's Lucky Seven, which included the young Jimmy Durante, and the Original Memphis Five. The electric recording era saw Georgia Tom Dorsey, Wingy Mannone and the State Street Ramblers perform in Richmond.

Fred Wiggins, a Richmond native, was in charge of the Richmond studio during its heyday and plays an important role in the history of recorded music. The combination of Wiggins' musical judgement and the Gennetts' entrepreneurial skills brought numerous artists before the public for the first time. For example, Wiggins picked up a remote radio broadcast in Richmond one evening, and determined to bring the young singer he heard to the factory to record. Thus, Gene Autry made his first records. Another letter brought William Jennings Bryan to record the 23rd. Psalm and his famous "Cross of Gold" speech made at the 1896 Democratic convention, which he peddled while prosecuting John Scopes in the famous "Monkey Trial" in 1925.

In America, thanks to liberal lease arrangements, the Gennett recordings appeared on a variety of labels, and were sold throughout chainstores nationwide as well as in the Starr Music Stores in the midwest, south and far west. Gennett also leased the masters for foreign consumption, in England on such labels as Winner, Guardsman, Coliseum and Vocalion.

Today, fifty years later after the "recording department" shut down, the roster of Gennett artists is recognised by even the casual record collector. As a showcase for these pioneers of modern music, Gennett can be compared to Sun Records in the mid-50's, a Memphis record outfit that incubated the talents of such innovators as Johnny Cash, Carl Perkins, Charlie Rich, Jerry Lee Lewis, and Elvis Presley.

Unfortunately, the recording industry was decimated by the Great Depression. Gennett and numerous other small labels went out of business in the early '30's. The Starr factory continued to make pianos and press records for other concerns, but actual recording slowed to a trickle. Decca bought the rights to Starr's "Champion" label, and in the 40's Joe Davis briefly revived the Gennett label for jazz aficionados. Harry Jr. and his uncle kept their hand in the business by producing sound effects records under the Speedy-Q label, sold to radio stations. Starr had developed a mobile recording studio in the 1920's for the project, recording trains in Richmond (naturally), fog horns in San Francisco harbour, Hopi Indian chants in Arizona and numerous specialty groups across the country. Remote studios had been set up in Chicago, Birmingham, Alabama and St. Paul, Minnesota. Such innovations, however, could not sustain Starr in changing economic times. The last piano was built in 1949 and the Gennetts sold out a few years later. The six storey record pressing plant continued in operation, first under Decca, then (in quick succession) Mercury, National Records, Richmond Record Pressings, and P. R. C. In 1964, P. R. C. built a new plant on the outskirts of Richmond and moved the old presses to the new site, where they are still in use today. The Starr Piano Company, however, was all but defunct, its buildings (some 750,000 square feet under roof) slowly but steadily deteriorating.

In early 1977 an auction was held in the city of Richmond to sell the old Starr and its 21 acres of riverfront property. Prior to the auction, the Chamber of Commerce and other local groups expressed an interest in the site, apparently still owned by the shell of the Starr company, which had unsuccessfully attempted to market the property. In 1968-9 a master plan for the region called for a civic center on the site. Like most such plans, nothing came of it. A later committee discussed making the Starr the centerpiece in a proposed $3\frac{1}{4}$ mile riverfront park to stretch through the Whitewater River gorge north and south of the central business district. Although a bid of \$75,000 was placed by the Society for Preservation of Urban Resources (SPUR) for this purpose, the Starr was sold to Frank Robinson, a local businessman who offered \$89,000 (\$84,000 plus back taxes) to buy the old factory for warehousing and salvage. Beginning in the spring of 1978, Robinson began to tear down the buildings one by one for salvage value. Today, the Starr exists as 325,000 bricks on pallets at Robinson's farm outside Richmond, covering some five acres. The bricks, along with beams and posts from the Starr, are available to interested buyers.

SPUR and other local groups, including historic preservationists and members of the Earham community, have continued to pursue developments of a riverfront park. In the enthusiasm for a nature preserve, however, the potential adaptive re-use of the existing structures was abandoned. While Richmond will likely gain a greenbelt, it lost the opportunity for a complex of historic buildings with living quarters, restaurants, storage areas and retail shopping. While the "Starr Piano Factory District" was declared eligible for the National Register, only two structures were actually placed on the Register, the original 1872 building, and the architecturally significant Administration Building, a five-sided brick structure which boasted an open center stairway and skylights. Yet the prevailing attitude towards the buildings was summarised by the President of the Wayne County, Indiana Historical Society, who said that nothing will speed up the restoration of the (contiguous) Old Richmond (residential) district more than the clearing of the Starr Piano complex property and the development of the property for passive recreational use. The proposed Banjo Valley Historic District however, may yet take form. Across Main Street from the Starr, the original Richmond Gas building is in mothballs, awaiting restoration. The City of Richmond, which holds title to the Starr, is mandated to preserve the original 1872 Starr building and devise an adaptive re-use. The Administration Building, following unsuccessful attempts to market it, was torn down in 1980.

Local charitable foundations are beginning to come forward with funding, and hiking trails cut along the west side of the river and footbridges across the river are in place. A history of the Whitewater River gorge is in process and funding is being sought to reconstruct the National Road covered-bridge on the site. Perhaps of greatest interest outside the local community is the potential for some tangible recognition of Gennett's role in recorded music history. The final building scheduled for destruction has a large painted sign proclaiming "Gennett Records" over a painted record, with an outline of a parrot above. Spurred by numerous enquiries, Robinson has pledged to save the sign and an expert is being sought to restore it. Although Banjo Valley stands silent today, the Starr reduced to rubble, the recording department now a dark patch among the weeds, latter day entrepreneurs are working to develop the site again, as the Gennetts did at the turn of this century, only this time not for personal profit but for community purposes. The resonant final notes of the

Starr have yet to be played. Perhaps Banjo Valley has one or more original compositions left in her.

FOOTNOTES

- 1) Today, several of those 19th century concerns continue to operate in Richmond, including Swayne, Robinson Foundry, Perfect Circle Piston Rings, and Wayne Corporation, manufacturers of school buses.
2. Andrew W. Young, "History of Wayne County" (Cinti:1872) 2 vol, vl, p.436. In 1872, the estimated value of Starr's original holdings was \$380,000.
- 3) *ibid*, p.437. Over the next twenty years, Elizabeth sold off the remaining 160 acres, what is now the Elizabeth Starr Historic District in Richmond, recently placed on the National Register of Historic Places.
- 4) "History of Wayne County" (Chicago: Interstate Publishing, 1884), 2 volumes. vol 2, p.69. See, also, "Dalbey's Centennial Souvenir Pictorial History of Richmond" (Richmond: Nicholson, 1896, 1906) for an excellent half-tone print of the site as frontispiece in the 1896 edition and other company pictures in both editions. "Memoirs of Wayne County and City of Richmond" (Madison Western Historical Association, 1912) 2 volumes, and "Richmond Business Directory" (1891-2) also document the Starr's early history. The site was just south of the National Road Bridge, built between 1834 and 1837, and decommissioned in 1897. There are plans today to reconstruct it, using the original Burr arch design of the twin covered wooden spans. The original bridge was town down in 1922.
- 5) "Dalbey's Centennial Souvenir Pictorial History of Richmond" (1906), p.13
- 6) Occasionally, the Starr's activities were questioned in court. One battle involved an alleged infringement by Starr of a patented player piano mechanism. In "Starr Piano Co. v. Auto Pneumatic Action Co." (1926), 12F. 2d 586, Starr was sued in 1919 for infringing a patent which had been upheld in previous cases in New York. Starr, believing the patent only effective in New York, boldly continued to use the mechanism, and dragged the patent holder through six years of litigation before it was found liable for some \$81,753.46 profits plus 6% interest.
- 7) See Rolant Gelatt, "The Fabulous Phonograph" (London: Collier MacMillan, 1977) pp.189 FF, for an admirably clear discussion of the patent battles and treaties. The pool, however, did not prevent continuing legal skirmishes. See, e.g. American Graphophone Co. v. Universal Talking Machine Manufacturing Co. and Same v. American Record Co. (1907), 151 Fed. 595; Victor Talking Machine Co. v. American Graphophone Co. (1907), 145 Fed. 189 1nd 151 Fed. 601; American Graphophone Co. v. Leeds and Catlin Co. et al. (1909), 170 Fed. 327; Victor Talking Machine Co. v. American Graphophone Co. (1911), 189 Fed. 359, aff'd 190 Fed. 1023; and American Graphophone v. Emerson Phonograph Co. (1918), 255 Fed. 574.
- 8) Significant too was the court's recognition of motion pictures and photographs of cutting tools in operation and of the grooves made by these tools as necessary to enable the court to understand the processes involved. By holding such exhibits taxable as costs, Starr was reimbursed some \$841.64 for the motion pictures, another example of the innovations Gennett pioneered.
- 9) The home still stands, and is currently undergoing renovation to restore it to its former glory.

ACKNOWLEDGEMENTS

The author made use of the following sources:-
G.W.Kay, Those Fabulous Gennetts, in "Record Changer"
(June, 1953)

(continued on page 1818)

(continued from page 1764)

During the War there was a black market and these anecdotes would not be complete without some reference to this. One night, when appearing in Manchester, the Stage Door Keeper said, "There's a man to see you Monte, he's not very well dressed but he says he knows you." I never refused to see anyone, so when the man came in I knew I had met him somewhere. Anyway, he opened a parcel and produced an enormous bar (about ten-inch) of thick chocolate. Explaining that he worked in a chocolate factory, he offered me the bar for a very reasonable price. Neither Maisie nor I needed chocolate as we were 'lucky', living for the most part in hotels but thinking of Lil, her mother and Aunt (the three ladies who lived in Myatts Park) who had little chance of such a treat, I bought the chocolate. How the ladies enjoyed the gift.

About a year later and at the same Theatre in Manchester, the same man came to see me, this time looking like a new pin as he was so well dressed. His first words were, "Monte, I'm an accredited agent of 'the black market', is there anything you want? A hundredweight of sugar, tea, meat or anything?" Now, Maisie was not above buying the occasional pair of silk stockings (which somehow came from America, I think) but the idea of anyone being able to sell a hundredweight of sugar was too much for her. After all, her father and sister and two or three kids (and the husband in the army), could not get an extra spoonful of sugar and my folks likewise; yet here was a man dealing in hundredweights! A far cry from a ten-inch lump of chocolate to anything one wanted, as long as he knew the buyer.

In the matter of tyres for the car and trailer, I was not so scrupulous and one day was approached by an American, who obviously had studied my tyres before he visited me. He said he had noticed I badly needed new tyres and offered to get me four U. S. Naval ones, at four pounds each. I accepted; how many would have refused?

The tyres were brought on Saturday night at the end of the show and when we were packing the baggage into the trailer, we packed the four new tyres. We arrived in the town in which I was to appear and I removed the tyres from the trailer and asked the boss of the Garage in which we intended keeping the car during the week, to remove the old tyres and replace with the new ones. Now, by law we were allowed four tyres and one spare - so as I had four on the car and one poor conditioned spare plus four new tyres, I was certainly breaking the law. The following morning I went to get the trailer, to proceed to the Theatre, when I noticed four retreads and still the same old spare. I asked, not quietly what was the idea and threatened to call the police, etc., to which he replied, "Call the police and they'll want to know the full story about how you got four new tyres marked U S Navy." So I said, "O K I'm going to punch your bl***y nose". He said, "Then I'll call the police and they'll want to know what the row's about." So that was that. I had been bitten and of course the Puritans among my readers will say, "Serves him right." When leaving, at the end of the week, the Garage boss sold me eight gallons of petrol, without coupons and sardonically said, "Next time you get U S Navy tyres, burn the stamps off them with a hot iron. You should really thank me for what I did for you because had you been driving around with tyres stamped U S Navy, you'd been caught sure as mutton is sheep."

I had a box fitted into my 'boot', which on the prewar-Ford was an oblong hole in the back. In this box were a few replacement items such as duplicate dynamo, sparking plugs, etc., also a very good jack. Two weeks after leaving this Garage I had need of the jack, opened the boot and the jack

had disappeared. The box, which had been locked, was burst open and the dynamo and most other items had gone. Never again did I hand a garage proprietor four new tyre and I always made sure any distinguishable marks were hot ironed off.

I was lucky I was driving a Ford, as there seemed to be more parts available for this make than for any other. ERE 111 (my car number) could take a twenty-two H.P. engine, a thirty H P engine and an American thirty-two H.P. engine.

Early in the war days it was quite easy to obtain a re-conditioned engine but later it became more difficult as they became scarcer, hence the American new thirty-two H.P. engines. I had a permit to have ERE111 on the road because of the very valuable microphone equipment I carried but the amount of petrol allowed was ludicrous. For example, I would journey from London to Perth Theatre and next week back to London because unless I was on a Moss Tour, dates did not run within a few miles of each other. so - black market petrol, costing three shillings a gallon was the order of the day.

In one year and one new thirty H.P. engine I clocked fifty thousand miles, by which time the engine was beginning to eat oil. A friend visited me the other day (1978) with a new car. I asked he why the new car? She said, "Oh! The old one had done just over fifty thousand miles and its time it was replaced. I bought ERE 111 in nineteen forty-two, by which time she was three years old. In nineteen fifty-five, at sixteen, she was still as good as ever, had done forty-thousand miles yearly and had worn out umpteen replacement engines. Of such stuff cars were made. I started driving (badly) in nineteen twenty-two I think, never needed a test never had an accident, never a collision, so never had an insurance claim. It was strange, though I would not call myself a deeply religious, before setting off on a journey in ERE 11, I always said a small prayer that I would hurt no one nor be hurt on the way - maybe the fact that I had prayed made me more careful, who knows - but that is how it was.

I had Owen McGiveney with me one Sunday and was taking him to his home in Penworthym, near Preston, Lancs. We left Leeds for what seemed a lovely run but some twenty miles out of the city we got a shock. Owen was in the front seat beside me and Maisie in the back, plus our hotel cases and Owen's luggage, which meant that the cases were piled higher than Maisie. I was doing about thirty-five miles per hour when I noticed the road seemed rather wet, so put my foot gently on the brake, in case of a wet skid. To my horror the car skated and the next thing I knew was that the trailer was alongside me and threatening to overturn the car. I knew nothing about this sort of situation but something inside seemed to say "Swing your wheels to the right, accelerate and get the trailer and car into one straight line and keep it like that." I did this and probably it was the Fyfe luck because we skated in a complete circle three times and on the third, the trailer swung down into a deeply banked ditch at which instant I switched off the engine and there we were, the trailer in the ditch and the car, quarter way down but all in a straight line. Maisie had been half asleep and woke up during the 'waltz', with all our luggage tumbling over her. She let out a scream, then Owen yelled, "Shut up!" She was so surprised that she did.

I got out of the cover, shaking like a leaf and as I stepped on to the road slipped on to my nether regions. The road was a rink of black ice. I looked at the car and said to Owen, "I don't think I'll be able to get in and drive today." He said, "You will, so get in now and get the car and trailer back on the road." We removed the tarpaulin from the trail-

er, got it under the rear wheels of ERE 111 and shakily got in, started the engine and up she came. I got to the left side of the road and stopped in the gutter so we were safe but shaken. In those days I smoked, so in spite of Owen's insistence that we go on, I filled my pipe, got a cup of coffee from Maisie's flask, laced it with whisky, (I was not T T then) and later moved off slowly, in second gear, for quite a distance.

Gradually, the shock wore off and still hugging the gutter we were on the way once more. Alas, my troubles were not yet over; we suddenly found ourselves in a belt of fog which got thicker and thicker as we advanced. When visibility was almost nil, a big lorry crept past me and the only way I dared advance was to follow that rear light, which I did. The lorry crawled, so did ERE 111. My eyes got tired staring at his red light and once or twice I switched on my head lamp, on which occasions he frantically signalled me to shut it off. I was in first gear and we went on and on for what seemed hours. It was well over one and a half hours when there seemed to be a grey light away in front. The lorry driver signalled he was stopping and I stopped within about nine inches from his rear end. I got out and went forward to speak to him and to say I was there, etc., and that I was completely lost. He said I had disturbed him when I had switched on my powerful head lamp. Incidentally, I did have a fog lamp, a very expensive one but in that sort of pea soup it was useless. Anyway, when the driver asked where I was making for and I told him Penworthym, he said, "You are at the crossroads, that's why the lights are here - I turn left for Preston and you turn right and you'll be there within a hundred yards!! Imagine me sticking to that red light like a burr turning when it turned not knowing where it was going, nor caring and it should land me within a hundred yards of my destination. That was one of the worst days in my life and I nearly passed out when we arrived in Owen's house.

Mostly, however, our adventures were funny, such as the. Sunday we entered Liverpool, with a broken side window, into which I had stuffed some hessian sacking (I had broken the window in trying to throw a case through the rear door a bit too forcibly). We were making for the Adelphi Hotel, where we usually stayed. Attempting a short cut I drove through a narrow street and landed smack in the middle of a gigantic parade! There were all sorts of fancy floats, army lorries, police vehicles and the parade was nearly a mile long! How I ever got into the middle of that lot I will never know as each side street was guarded and all the pavements were crowded with people. I had seen what I thought was the tail end of a group of cars and as there seemed ample room for me to get in between them and the next group following, I obviously had taken my chance because all were going at a crawling pace. So there we were, having got in but unable to escape. A mounted policeman trotted alongside and asked what I was doing, to which I replied, "Making for the Adelphi Hotel, what do you think I'm trying to do?" The Adelphi was about two hundred yards further on and our mounted policeman managed to clear people from the car-width pavement gap which led to the Adelphi Hotel forecourt. So to the accompaniment of great cheers from the staff and some 'pros' we knew, who were watching the parade from the steps, we duly arrived. It was really funny. I know the mounted policeman's sides were heaving with laughter. I seemed always to land myself into funny positions, which could only happen to me.

Going back to Montgomery Fyffe in Milan, after the death of my singing teacher, an Army Major (he was a fellow pupil but not to make singing a career) who knew that the Scots South African girl and I had stayed with the stricken teacher, even after his wife's death, helping all we could, gave me a sum of money and told me to take 'Jaffy' out to dinner at his Hotel, champagne and all, then take her to La

Scala to see Tosca. We went by taxi and nearing La Scala found ourselves in a long line of slowly moving moving taxis, which eventually stopped. I spotted a sweet shop, jumped out of the taxi, dashed into the shop and bought a box of chocolates, dashed back to the taxi and as the line was moving, opened the door and hurled myself in. There was a scream from a strange woman and then near hysteria. My taxi had moved and I had jumped into the taxi two or three cars behind the one in which sat 'Jaffy'. A crowd immediately gathered but 'Jaffy', seeing what had happened, rushed back to where I was, explained everything and the doubt about my intentions turned to delighted laughter. As I said, I always seemed (and even do today) to land myself in silly positions.

Back again to the Theatre days - I do not remember where we were coming from but we landed in a snowstorm in the dark. It was an eerie sensation, at night with headlights on, moving forward with the snow seemingly rushing towards us. I decided to head for Carlisle and stay there overnight. Very early next morning, a Sunday, I looked out of the window to see snow everywhere. Maisie and I were alone on this journey and we had no trailer with us. I went downstairs early, asked the porter about the weather and he said it was doubtful if we would be able to move on that day. By this time we were living in our country house 'Ponds Farm', so were making for Chelmsford. I asked him to phone ahead and find out the situation around twenty miles onwards as I felt I must get away. He was able to find out that after fifteen miles, travel would be possible.

Following an early breakfast, we got the car out of the hotel garage and 'tested' a small skid. "O K, Maisie", I said, "Here we go" and we did. By the time we had reached the snow limit and the road was O K a slight fall of snow was beginning. I put my foot down hard and got clear of the falling snow but every time I eased up, or down, the light snowfall caught us up. I said to Maisie, "If we stop, we'll get stuck, so no lunch, no tea, no stop except for petrol 'till we reach home."

It may seem incredible but we kept ahead of that snowfall, until we had to stop for petrol and before we had filled up the light flakes were with us again. I was as if we were a race with snow. As we arrived within two miles Chelmsford, the snow had caught up and was falling around us and as we finally turned into our farm gate, we were in the thick of it.

Next morning, we heard from the radio that cars and lorries which had left Carlisle later than we did, had bogged down in no-man's land and were stuck for three days. That is why I had a feeling that I must make a move for home, it was some instinct and though Maisie hated fast driving, I loved every minute of it. Of course, fast driving in ERE 111 meant sixty-five miles per hour as at seventy the car shook and shivered, so I knew that was over its limit. Obviously, today's cars would have gone faster but I doubt, when the snow got thick, whether their light weight would have held the road as ERE 111 did. She was built on two iron and steel bars and probably weight four times as much as any of today's cars.

Once, when appearing in Brighton, a fool announced that he had just put eight gallons of petrol into his tank and that he had used up his last coupons to do so. It was therefore legal petrol. This he proudly told his fellow artistes, some of whom commiserated with him, that he had had to use up the last of his coupons.

As soon as he finished his performance, Saturday night last act, he quickly washed and dressed as he was in a hurry to get home to London that night. He got into his car, switched on the ignition but there was no response. There was not a drop of his eight gallons in the tank. The car was

behind the Theatre and the spaces were not open to the public, so someone on the 'Bill' had siphoned the lot, when the fool was on stage. The fool and his wife had to stay an extra night in their hotel, until the next day, Sunday, when he managed a 'loan' from a garage proprietor. The fool who opened his mouth was Monte Rey. He learned eventually - the hard way.

Having arrived at the ripe age of seventy-eight as I write these anecdotes, I am surprised that I really am an old man in years because I feel no different from when I was fifty. I must admit to being much more at home with youthful and middle-aged people than I do with my own age group.

However, from time to time things happen, or maybe one sees something which recalls the distant past and makes one think about the passing years.

When I was twenty-four, during one of my occasional visits to Brodick Castle, there were two quite delightful foreign children, boy and girl, who had a Scots nanny. I did not know where they came from but I liked them so much that I played piggy-backs with the little boy and often carried his sister in my arms. That boy today is well known as Prince Rainier of Monaco and when I see him on TV, or in the Press I say to myself, "James, you're more than twenty years older than he is, so you are old." Thus I go on arguing with myself as you see.

This 'not being my age' cost B B C, Glasgow quite a packet of money. About nineteen seventy, Magnus Magnusson had a T.V. series in Scotland, every Saturday night, which ran for about six months. I was engaged to appear in one of these, as one of the 'old guard', along with two of the 'new guard' - Jackie Stewart, then World Champion Racing Driver and Shaun Connery - then 007, one of the topmost Film Stars. B B C, David Martin (producer) decided I should do my part on the Isle of Arran, so one day he and his camera crew arrived in Brodick to start filming early in the morning. Magnus was due to arrive around twelve noon to do the interviewing in my cottage. We tramped up and down, with me at times following a car on which the camera was working, sometimes appearing just rising over the top of a hill, or jumping a stream. This was all great and exciting fun and showed some beautiful scenic effects. After completion of this part, we went home to Maisie who had coffee ready.

Our next move was to go and meet the boat, where I was to be photographed greeting Magnus half way up the gangway. It was past holiday time so there would be few passengers and in any case Magnus would bring up the rear. Now, I knew Magnus by sight but guessed he would not know me, so when he appeared and the cameras started shooting, I rushed up the gangway and said, "Carry your bag sir?", which he handed over without thinking. We came down the gangway together, with me as his porter. When we had passed the cameras he took his case, thanked me very much and said, "That was very nice of you and now I've to look for an old man." "What's his name?" I asked. "Monte Rey", he said. "That's me", said I. He just looked at me, shook his head and said "They told me to look for an old man."

This bit of fooling on my part meant that, as the boat came in only once a day, the entire B B C crew had to wait in Arran overnight and when the boat arrived next day the whole scene was re-enacted properly. There was a glorious night at the hotel by courtesy of the B B C. I think it was this atmosphere of not seeming to be my age which enabled me to keep singing as 'Radio's Romantic Singer' until I was fifty-five or six and the teenagers were still shouting, "We want Monte", repeated ad lib.

As I said earlier, occasionally something happens which makes one think and on one snowy, cold night on Black pool, this happened to me after singing in the Opera House.

In those days costumes on Sundays were not permitted, so it meant evening dress and no scenery. I took Sammy as my co-driver while, for once, Maisie stayed at home. When the concert finished I came out of the stage door and Sammy drove up with ERE 111 ready for the return journey to Essex.

One solitary lady awaited me (and she looked as old as Methuselah's wife) who asked me for my autograph. I thanked her for waiting on such a cold night and received the startling reply, "It's not for me, it's for my mother who's a great fan of yours." I heard Sam giggle and as we drove off he chuckled, "Talk yourself out of that, if you can."

Which brings me to the subject of fans. Even now, after twenty-three years since retiring, I receive about three hundred Christmas cards annually, many expressing the hope that I will make a "Come Back". It does not occur to them that as I approach eighty years of age such an event is impossible.

The first fan I remember meeting face to face was when I was with Geraldo. In those days, only Geraldo had a private dressing room, so when I was told a young lady wanted to see me I had perforce to meet her in the hallway. She acted like one stricken dumb and just stood gazing at me as if I were a man from Mars. To ease the situation I shook her hand and said, "Hello". At this moment she fainted. That fan gave me the fright of my life and it was a long time before one or two of the lads stopped saying, "Pity you weren't a boxer Monte, when you shook hands at the beginning of round one and they gazed into your eyes, they'd have lain down, knocked out and you'd have been World Champion in no time" - or words to that effect.

Several of the old fans called their sons Monte, only one of whom I know well - Monte Bleasdale, from Accrington, Lancashire. Once, when playing in Dudley, instead of staying in a hotel the first time we appeared there, we stayed in digs with one known as 'Ma'. Her married daughter was due to have a child soon afterwards and promised to let Maisie know about the arrival. In due course, Maisie had a telephone call saying a son had been born and was to be Christened Monte. "Furthermore", Ma jokingly added, "he is very like your Monte." I heard Maisie laughingly say, "O.K. I'll tell him just before I kill him."

When does a fan cease to be a fan and become a friend? I often ask myself this question. Back in the late thirties there was, of course, a fan club called the MONTE REY FRIENDSHIP CIRCLE. It was started by Frank Stroud and Leslie Tomkins. I lodged with the Strouds when I went as a student to London and a couple of years later, when they moved to Galleywood, a village in Essex, I wekk-ended with them. It was Frank's mother who looked after my famous MONTEFYF bunch of Schnauzer dogs, which were finally never beaten, not even at Cruft's. A branch of MRFS was started in Birmingham by Neil Bulloch and he and his wife Catherine have since 'reared' five daughters. That is almost like forming their own fan club. Evelyn Stewart started a branch in the west of England but, of course, the War finally put an end to all these activities. One snag about having the Circle was that each member received a card, the presentation of which at any stage door guaranteed entry to my dressing room. Sometimes this caused trouble, as, on occasions, in a town like Leeds, for example, far too many would arrive on the same night and each one expecting me to keep to the rules.

O B I T U A R Y

By the time you read this, you will have already read the the news that Monte Rey died on 4th. August, 1982, from a heart attack, having, fortunately been active until the end. We think it a fitting tribute to his art that World Records had two LP reissues devoted to him, which in fact, kept Monte personally, very happy in his simple retirement.

I was not a little surprised and very much delighted, to see the remarkable results of Mr. Rust's painstaking work in listing the the London seven-inch records of the Gramophone Company (with and without "Typewriter"). I knew that he had been working for some time on such a list, but I had no idea that it would be so comprehensive - especially regarding the various unissued 'takes' as found only in recording ledgers.

Of course, my long-standing interest in these records compelled me to get out all my own copies - I have approaching 400 of the London seven-inch records, and so I am in the position of being able to comment on a number of the entries in the list (and add a few of my own).

Firstly I must deal with some very minor criticisms: I can appreciate the desirability of the use of "sic" when what looks like a typing error is a true representation of what appears on the record concerned. Thus "Poniatowski" (record 2072, page 1727) does need an editorial explanation; but why comment on say, "12 Stone 2" (record 2025), "Halla, Halla, Halla" (record matrix 4855 page 1750)? The first section is "devoted to the earliest Berliners, those made prior to 1st. November, 1898." Why then are there records of this date and later in this section? In particular, I strongly take issue with the inclusion of records such as (page 1727) 2065, 2066, 2075, 2081, which numbers may well have been used (in their chronological place) for "foreign" records (for instance, by Arnold Inauen). It is as well to remember a fact not pointed out in the list, that various foreign records made in London were originally given "English" numbers and then re-numbered with a language digit prefix, thus leaving a gap in the catalogue numbering; the gaps were later filled in - which is why there are low numbers (such as 2282 and 2103), without X, Z suffixes indicating a remake, used as late as 1901.

In the earliest days, the records intended for foreign sale were given a letter prefix different from the E for the English records; it is a pity that Mr. Rust has seen fit to suppress this information from the listing because of inconsistency - there are plenty of other inconsistencies! Besides E and Gy (Germany), there was also F (French). The latest record I have with the E prefix is (matrix) 558 - I have also 560 which has no E, and which is in fact the first without the prefix: all subsequent records I have lack the E.

It would be interesting to know the source of the comments on the early records, ("matrix ruined"), ("NO"), etc. I presume these are not from even earlier ledgers, but perhaps from sleeves holding the discs at Hayes.

A general point about catalogue numbers requires some explanation: that is the use of the letter suffixes indicating "remakes". In the early days, only one matrix could be made from a master record; if a record proved to be very popular, and the stamper was worn out (or more likely, damaged due to pressing the bits of string, nails, etc., in the record material), then there was no choice but to make the record again. In fact, it can be seen from the listing that a record likely to be popular was made twice at the same recording session and both matrices used though not at the same time. Another reason for remaking a record was the introduction of the wax-recording process in May 1900 - the new process produced a very much improved sound compared with the original etched-zinc process. It is obvious that the first remake was given an X suffix, but the suffixes for subsequent remakes are not so obvious. However, gauging from the relative frequency and distribution of the letters, it appears that the second remake was given a Z, the third a W and the fourth a Y, although what happened after Z seems to vary: there are examples of XX, A and V (although this last seems to be anomalous).

Here are some examples of suffix letters denoting retakes:

1064 Burt Shepard: Auction sale of a piano
(unlettered version unfortunately not noted)
1064X (mat 3824 October 1899)
1064Z (601 8 May 1900)
1064W (601 8 May 1900)
1064Y (5872 5 Jan 1904)

The apparent identity of 1064Z and 1064W is interesting: the two records look different, with different heading and title layouts. But they have identical matrix markings and sound identical. So it seems that, possibly experimentally, two stampers were made from one original recording! 1064y is marked as such on the label (it is of course G & T).

2151 Burt Shepard: Parody on 'Home, sweet Home'
E2151 (177 17 Nov. 1898)
2151X (659 4 Jan. 1899)
2151Z (not noted: possibly same as 2151W)
2151W (592 8 May 1900)
2151XX (2034 4 Feb. 1901)

4031 Georgia Glee Singers: De ole banjo
E4031 (552 28 or 29 Dec. 1898)
4031X (1758 27 Mar. 1899)
4031Z (4414 7 Dec. 1899)
4031A (579 4 May 1900) (instead of W?)

6755 Musical Avalos: Valse Espagnole
(unlettered version not noted)
6755X (2046 4 May 1899)
6755Z (2047 4 May 1899)
6755W (not noted: possibly same as 6755Y)
6755Y (2440 20 Mar. 1901)

Another few interesting examples are provided by:

4012 Marwood / Borwell: When we are married, which has the "unlettered" version in 9 Oct. 1898, and a version marked 4012XX, which is definitely 1899 (matrix clearly 4252, not 1252, as in the listing). The double X may have been a mistake, as there seems to be no other retakes.

1061 Shepard: How I got to tomorrow: I have 1061 (19 Jan. 1899) and 1061Z (20. Sept. 1900) - but the next version is 1161 (20 Feb. 1901), which is one way of not having to use another letter (or it may just be a mistake for 1061....)

9317 Puzzle Plate: this record comes in various versions: I have heard of 9317, 9317A, 9317B, 9317C, 9317E, 9317i, 9317M, 9318. 9317A provides the clue here: it has obviously been altered - from 9318. So many copies of this record

were required (to provide prizes in a little competition involving re-arrangement of the jumbles pieces of a well-known picture of a dog), that suffix letters were used to avoid filling that section of the catalogue with more or less identical recordings. Note the use of "i" rather than "I". For some strange reason, Brian Rust has not seen fit to include the suffix letters on this series of records, possibly because some identical records have different letters (again duplicate matrices from the same master recording?)

It is interesting to consider the possibility that the particular letters for retakes after the Z version may have depended on the availability of letter stamps: thus W may not have been available on 4th. May 1900 when 4031A was marked (but was obviously so on 8th. May); similarly, Y hadn't been used when 2151XX was made, but it was available in March, 1901 as part of the Roman and Cyrillic type-fonts used for Berliners made in St Petersburg at that time (for the embossed style of "label").

The appearance of II after the catalogue number probably signifies a tidying up of the suffix letter system as applied to duplicate matrices (rather than retakes, which were still marked with letters for some time into the G & T period). This would tally with the use of II, III, IV, etc. used on later G & T pressings. The earliest record I have which is marked with II is 169 II (matrix 2281, 27 Feb. 01.); in the listing, Brian Rust remarks on the re-issuing of records from around that time - as G & T's with II after the number. However, not all records with II are G & T's, nor do all Berliners issued later as G & T have the II.

There are some additions to be made to the list of block number allocation given in the introduction to the list: firstly, there are of course Band (numbers up to 499), Orchestra (500 series), Talking (1000 series). The 4000 series (concerted voices) seems to have numbers from 4500 used for "sacred" items to start with, with this changed later to 4750 series. 5500 included other keyboard instruments as well as piano (for example 45502 is of a "chamber organ") - but this idea was later dropped, so that organ, harpsichord etc. were counted as "Miscellaneous" and put in the 9000 series. 6500 series covered drum and fife records, 6750 started the xylophone series, 7350 mandoline/guitar (27350 is a harp record), and 9800 series was for viola. The 8000 series was not confined to brass quartets as suggested but included various combinations of instruments such as clarinet with flute, cornet duet and later on, of course, the recordings of string quartets (although as early as 1899, 78030 and 78031 were string quartet recordings - not Beethoven or Mozart, unfortunately). Additionally, 6700 seems to have been used for bugle calls and 2750 for male "sacred" vocals.

Since I have broached the topic of foreign language digits used to prefix the English block numbering system, it should be pointed out that this system came into use only during the first European tour Fred Gaisberg made starting in May, 1899 - thus a record made in May in Leipzig is numbered 616 instead of 40616, and another has had the 400 added to 33 to make 40033. Even in June, a record made in Budapest has had its number altered from 641 to 70641 (the alterations are clearly shown by being raised embossed - into the stamper instead of the original zinc disc). However 75521 made later in Vienna has had no such alteration, so we make take it that the language digit arrangement was introduced some time in late June or early July, 1899. My reason for going on about this is to point out that such records as Thomas 32279 and 32214 of January 1899 (matrices 803 and 827) would have originally appeared as plain 2279 and 2214 and not as shown; obviously, the renumbering left gaps in the English block system numbering - these were filled later, as I have mentioned. Thus 2279 was re-used for Shepard (matrix 2048, 5th. Feb. 1901). For a thorough discussion of the block numbering and language prefix systems, you should refer to the article by Messrs Kelly, Perkins and Ward in "The Record Collector" of March, 1974 (Vol XXI, nos 11 & 12). This article also explains the mysterious Eastern language series, numbered contiguously 11000 etc (not in blocks), which makes its appearance among the London recordings in March, 1899.

I shall now proceed to comment on individual entries in the list: I had considered dividing comments into; additions, variations, and corrections; however, I think it will be simpler to go through the list page by page, referring to the numbers on the left hand side (catalogue or matrix numbers as appropriate).

Page 1727

All records mentioned up to 558 on page 1731 have E prefix, unless otherwise stated.

511-X prefix Gy (hence the spelling of Hoera!)
527 prefix Gy
528 prefix Gy
2006 changed from 2005 - very slow speed recording 64 rpm
2125 prefix F (the French version of E2128)

page 1728

2130 (by F Clay)
3007 It seems odd that this is the only record dated 2 Aug 98, perhaps a mistake?

4004-X } X is raised from the surface, so embossed into staper. See 259 on
4006-X } page 1730 (which is where it should be).
4015-X } My copy of 4015-X is matrix 4253 (p.1740); this record may be an X
copy in the same way that 4004-X and 4006-X are.
5012 My copy has had an angel added by embossing into stamper (angels did not appear on records until after 30 Sep 98)
6002 has raised embossed catalogue number.
6264 appears not to be used until Oct 1899!
6271 dated 28 - 9 - 98 (error?) as Brian Rust reports
5275-X no date visible on my copy; also the angel is an embossed one added later and it has no E prefix - suggesting actual issue some time later than recording.
6501 Reveille Drum and Fife 14 Oct 98
7555 Cooper (no Mr.)
7705 The Cock of the North date scratched afterwards not etched.

1794

Page 1 7 2 9

9005 title in German only on the record; heading style as early 1899 type, with added line: "Deutches Reichs Patent - Brevete S. G. D. G."
 9112 Selection II
 9118 not recorded until 2 Sep 1900
 9253 Canterbury chimes . . .
 45 prefix could be an F
 47 cat. no. stamping made rather a mess of - second zero in two places, one lying down, the other standing up.
 73 E2148 early hairy pressing) this suggests that the cat. no. was
 78 2148X later non-hairy pressing) added only when matrix was to be used, 2148X version being used after prefix E no longer required.

101 my copy of E3044 has 102 quite clearly

Page 1 7 3 0

259 see 4253 (p.1740)
 394 looks like 17 Dec 98 (matrix 494 perhaps?)

Page 1 7 3 1

4?? Excelsior Henry & Turner E4026 19 Dec 98 matrix invisible
 558 last E prefix
 560 no more E prefixes from now on

Page 1 7 3 2

723 "Garmen IV (Bizet) L'Orchestra du Trocadero Londres"
 769 Londres (a number of records have Londres, including those by Roma and Beach Yaw)
 792 this should be 791
 803 would have been 2279 when first produced (unless held until June!)
 924 catalogue (June 1900) says "Miss Hart and chorus" which fits 918 & 922

Page 1 7 3 3

1088 my copy is dated 27 Jan 99 which fits better
 1101 N O T X suffix, just plain 2325
 1122 after the common y - 8 - 1 following the matrix no appears "Full"

Page 1 7 3 4

1252 should be 4252 (borne out by late 1899 style heading)
 1290 records by celebrities were commonly autographed, e. g. Farkoa, Chevalier, Beach Yaw, Grünfeld.
 1460 2769 is a renumbering (raised embossed); also very slow (about 64 rpm)
 1461)
 1462) whose duplication?

Page 1 7 3 5

1529 dated 6 - 4 - 99 (see p1737 for similar problem)
 4 March 99 was a Saturday and 6 March a Monday; as Gaisberg was still in the process of changing his American dating in to the English he probably went from 3 - 4 - 99 (= 4 March) to 5 - 4 - 99 instead of 3 - 6 - 99; when he checked the date, he found it was the 6th and of course changed the digit which was only one out (not expecting to be wrong by 2 days!)
 1660 record does not credit Fransella
 1673 / 4 there was a Herr Wild, but I do not know whether he played chimes - he was one of the Gramophone Co's men in Europe

Page 1 7 3 6

1758 is 4031 - X (the list seems muddled here . . .)
 1851 "1st movement"
 1855 "Pizzicata" (sic)
 1857 "Seranata" (sic) (Moszkowski)

Page 1 7 3 7

Note on 2061 etc.: 4 May 99 was a Thursday (which is not much help).

Page 1 7 3 8

3638 record says Gambrioleurs (which explains why I couldn't find the word in a dictionary.)
 3814 where have the dates come from? (records not dated until 15 Nov 1899)

Page 1 7 3 9

3902 record originally said "sung by American Comedy Four"
 4019 Whistled by Burt Earl

Page 1 7 4 0

4082 6 of 6299 is raised embossed (presumably a correction)
 4094 32653 is raised embossed (complete replacement)
 4118 The Campbells are coming Royal Artillery Band 93
 4252 When we are married Marwood / Borwell 4012XX
 4253 For there's no-one in the world like you = "Runaway Girl" Marwood / Borwell 4015X
 4260 changed from 4244 cat no is 2716 - X (cf 4244 which is 2716)
 4289 which take is this one? The different takes are marked with appropriate numbers of Xs above the main heading. I have take 4 of record A, and takes 1 and 4 of B, none of which has a matrix number.
 The records are marked "Daily Mail War Fund"
 4299 has 1898 style heading

Page 1 7 4 1

4519 and many other references: should be Florodora (from Flor Odora)
 4523 this may be the last zinc-etched recording made in London, but there were further such records made in Spain.
 I wonder what fills the large gap from 4419 to 4468?

Page 1 7 4 2

601 This matrix was used for two records of different appearance
 621 Harry Taylor hadn't struck me as being the same as Burt Shepard (whereas Charles Foster had)
 658, 659, 661 these have 4 angels in the grooved part of the record surface instead of one in the centre area. They are very faint.
 2880 has a back-to-front 2 (wrong punch used - doesn't matter for 880!)
 1330 general area: ???4 Hark, hark my soul Church choir 4755 28 Aug 00

I really do not know where this record can be fitted in; it has obviously a matrix number, ending in what looks like 4, but Brian Rust hasn't left it any room!

Page 1 7 4 3

1605 should be 1602
 1641 dated 3 Dec 00
 1643 with orchestra

Page 1 7 4 4

1711 with orchestra
 1863 changed from 1663

Page 1 7 4 5

1918 9317 (no suffix)
 1919 9318 = 9317A
 1944 9317B = 9317M (undated) 9317C ? dated
 1945 9317E
 1946? 9317i dated 20 Jan 00

Page 1 7 4 6

2191 my copy is 2094 (no X)
 2254 record title "When father laid the carpet" only
 2291 V suffix seems to be unique and unsupported by earlier remakes of this recording.

2331 my copy is 148 (no X)
 2396 I assume this is 3073X and not 33073X

Page 1 7 4 7

2440 composer not given on record
 2442 "forever" not shown on record
 2708 is cat no. 9 II
 2713 Be wise in time "Dorothy" Band HM Gren Gds 59X 15 Apr 01
 2715 my copy is 61 II (no X)
 2820 and 2825 surely one of these should be different!

Page 1 7 4 8

4083 (by Cowen)
 4084 That Pudding Charles Foster 2 - 2033
 4108 is the earliest of these discs which I have in G & T form
 4191 Berliner 6018, G & T 6018 - although same matrix number, these two are different recordings.
 4194 also Zonophone 46003, where the matrix is wrongly shown as 6019!

Page 1 7 4 9

4599 the G & T version has 5499
 4671 this is the latest of these records I have in Berliner form
 4685 Ain't it alright (sic), Eh! (Dan Crawley) Fred Dixon 2 - 2149

Page 1 7 5 0

4801 The honeysuckle and the bee Burt Shepard 2 - 2036 - X
 4827 has a script E prefix to the matrix, similar to that on the records from the Far Eastern series of 1903. Gaisberg said that records of this song sold well in India.....
 4923 should be 4925 (possibly swapped with 4925?) label of this record (4925 2 - 2148) says "For Pearson's Weekly" and the introductory patter also mentions the magazine
 4927 is 2 - 2192 - X
 4933 is 2 - 2192 - Z matrix on this version says "NB Saph" (sapphire recording stylus?).
 5003 no X, so presumably 5001 (also a version of 3309) has an X
 5036 label says conducted by Thomas Batty

Page 1 7 5 2

5440 issued as 2 - 2336
 5525 label does not say "Little Dolly Day Dream" as there's no room: it does say: "Imitations of Mr. Eugene Stratton, Mr. Gus Elen, Mr. Joe Elvin, and Mr. Harry Lauder"
 5537 matrix has "London" after the number (as do several records around this period)

Page 1 7 5 3

5872 issued as 1064y

Page 1 7 5 4

5976 Label says only "A Political Meeting" (no "Casey at")

Page 1 7 5 5

6244 title as "Bill Bailey" only
 6276 record label has "Mame Kof Mir Dos" by Mr. Gusowsky "made expressly for A Lyon & Co"
 6312 "I'm following....."
 6495 "Zions Techter" also (as 6276, 6493) has "made expressly....."

Page 1 7 5 8

2936 not credited to Pipe - Major Forsyth on label.

I suppose there are many other entries in the list worthy of comment (or even susceptible to correction), but obviously I have to confine myself to records I can examine personally.

The usefulness and accuracy of the original recording ledgers can be seen in the list, but what is not so obvious is the enormous amount of time and patience required to decipher the information on the Berliner records - often a matrix number can be placed only by its date and the last two digits; as these numbers were usually near the centre hole, and were smoothed out with matrix usage and repair. It is difficult for anyone unfamiliar with the problems to appreciate the dedicated labour Brian Rust has brought to bear on this interesting and historic period of matrix-making.
 I, for one, must express my gratitude for his splendid work, which will provide us with information for years to come.

Ellen Beach Yaw, 1899 Interview

1795

We are grateful to Mr. George Meiser IX who submitted this extract from "The Strand" magazine of 1899.

Near the city of Los Angeles stands a quaint, roomy, one-storied cottage, its broad piazzas wreathed with vines and brilliant flowers. It is called "The Lark's Nest", and, true to its name, it is jealously hidden from view, and even from the too intrusive sun, amid stately palms and rare tropical trees. Its shady ground are encircled with high hedges of vivid scarlet geraniums vis-a-vis with equally high hedges of white marguerites that gracefully bend their long necks to every wanton breeze; and adorned with a hundred and fifty kinds of roses - one exquisite variety, the "Gold of Ophir", which stands near the cottage, has a record of 10,000 roses in bloom at the same time - miniature lakes, fern shaded, and still more flowers of every kind, and colour. In the distance, fields of Calla lilies, orange groves, and orchards of luscious fruits.

The air is heavy with sweetness. Thousands of humming-birds dart hither and thither, or poise their jewelled bodies for an instant on some favoured flower; the mocking-birds hold noisy seances in the trees, and bees and birds hum and sing all day long from the mere joy of living.

This eternal summer-house in the world's flower-garden is the home-nest of a singing bird of rare quality that migrated to England last year, and is well-known as the Californian Lark," and the possessor of the highest soprano in the world.

Miss Yaw must have learnt singing from the birds in her California home, for she sings as they do, with out apparent effort. She has a compass of nearly four octaves, her lower and medium notes having the rich quality of a mezzo-soprano while the high, and very high, notes are sweet, pure and clear as a bell.

"I never heard such a bird-like voice; it is almost beyond human comprehension," said one critic. And so it was. The young artist reached F sharp in altissimo with perfect ease, and down the two chromatic scales, each note being faultlessly pure and given with a recision and crispness that was nothing short of marvellous.

Tall, fair, svelte, with a dainty, flower-like face, and endowed with one of woman's greatest charms - a low, sweet speaking voice. That is the best description I can give of the Californian Soprano.

"Were you born in California?" I asked one day.

"No; in New York State; but I was very young when we went to live at Los Angeles. At what age did I begin to sing? Oh, I think when I was ever such a wee mite! My mother was very musical, and was my first teacher. She often told me it was difficult to get me to practise, but that I would sit for hours at the piano improvising tunes to the nursery rhymes I knew by heart."

At the age of six little Ellen attended a singing school, being among about a hundred pupils of both sexes; they were taught in class. The master was struck with the voice of the little maiden, which for quality and clarity was easily distinguishable from the rest, and he told her to come up on the platform and sing the solos, and the others would join in the chorus. At this time she could not read, and could only remember the verse, so the master had to prompt her.

After the lesson was over she was asked if she would like to sing at a concert, and with permission of her parents she agreed to do so.

"Where did you make your first public appearance?"

"At Buffalo, New York. Perhaps you would like to know what I wore?"

"I am sure the public would."

"Well, a little striped calico frock and big print sun bonnet, and my song was 'Away down in Maine'. I was almost frightened at the noise the people made; they clapped me and made me sing it again and again. After that I sang at many concerts.

"My mother still continued to teach me up to the age of fourteen; then I had lessons from an old Italian professor. When I was sixteen, I went to Boston to study, but only stayed there three months. I must explain. . . I am the youngest of the family, and my father had lost all his money, and died when I was quite a child. So I was very poor, and could only afford to take quite a few lessons at a time. Then I had to sing so as to make enough money to pay for the next course and so on.

"My teacher, and one to whom I owe a great debt of gratitude, was Mme. Theodore Bjorksten, a Swede living in New York. She was very interested in me, and I took lessons with her off and on for two years."

The next important incident in Miss Yaw's life was a trip to Paris with Mme. Bjorksten, and she took advantage of her four months' stay there to have a few more lessons from Delle Sedie and the late M. Bax, after which she returned to California to a course of hard work. She made up a concert party and toured through the United States for two winters, each tour lasting six months.

She was received with the greatest enthusiasm everywhere. In Denver she received a perfect ovation. At a concert there she gave, as an encore, "My Old Kentucky Home" with such pathos, that after the first few bars many of the audience were in tears. This was followed by a gay French chanson. Her last song, the "Swiss Echo Song" - the call of the Swiss mountain girl from the heights - was rendered for faintly and so sweetly, that it recalled Du Maurier's description of Trilby's last song, when she used just "the cream of her voice".

"Have you met with any adventures or startling experiences?"

"On one occasion it was said I was fortunate enough to have saved hundreds of people from an awful death by a little presence of mind. I was engaged to sing at a place in Texas; it was a cotton exhibition, and a series of concerts was given every evening.

"As I entered the huge hall I heard cries from the audience, and someone called 'Fire'. I rushed on to the stage just as I was, in my cloak, and, holding out my hand to gain attention, I sang the first few bars of 'Lakme'. Almost at once the audience calmed down, and I sang it right through. I thought myself I never sang better - I felt inspired. There was actually a fire, but it was quickly extinguished, before the audience knew it was a reality, and not a false alarm, and the concert was continued.

"It is not given to many to read their own obituary notices and the manner of their death," said Miss Yaw, "but that once happened to me. I was on tour with my company, and had to take a train from near Salt Lake City. We got into a sleeping-car; on one of the seats I saw a Chicago daily paper, and as soon as I was comfortably settled, I took it up to read.

"I must say that I had somewhat of a shock when I read that 'Miss Ellen Beach Yaw, the Californian Lark, while singing in grand opera in New York, burst a blood vessel and died in the stage,' but, best of all, it added that 'her last few notes were like those of a swan.' My mother", added Miss Yaw, "received hundreds of letters of condolence, but she knew I was far enough away from New York, so was more shocked than alarmed."

"And your life and amusements at your homes in Los

Angeles?"

"Oh, very simple. We are five miles distant from the City of Los Angeles, almost at the foot of the Rockies. I am out of doors all day. I go home to rest; so I lie in my hammock or on the veranda, always guarded by my dear and beautiful dog friend, 'Keats'.

"Sometimes I go to the grove to pick oranges of our own growing - or the orchard for fruit; but my favourite occupation is gathering and arranging flowers. I retire to rest at the primitive hour of nine, but am always up early-with the birds, in fact."

"The wheels of your domestic affairs must roll more smoothly with you than they do in England, to give you the leisure to rest."

"Oh, yes, they do. All our servants are very good"

"What recreations or social pleasure do you indulge in?"

"Picnics chiefly, and afternoon informal calls; some times we make up parties and visit the North American Indians; their encampment is only a night's railway journey from our place. I greatly enjoy these trips, for they are most interesting people."

Miss Yaw showed me some little snap-shot photographs of groups of boys taken in her grounds. "These boys", she said, "used often to come and spend the day with me; they are from the 'Lark Ellen Home' for News Boys in Los Angeles.

"No, it was not founded by me. Do you see that gentleman at the back, holding up a little boy? That is the founder - General Otis, once a near neighbour of ours, now Commander of the American Forces at Manila.

"The Home was called after me, for I often gave my services, as well as monetary contributions, and still do all I can towards its support. I am very much interested in the scheme, for I think it is doing a great deal of good in keeping the boys from the streets. The Home provides board and lodging for a hundred boys - white and black.

"It is my ambition to one day be able to educate a few street boys and give them a chance in life. Many are such bright and intelligent fellows.

"What about your second visit to Europe?"

"Well, I spent a summer on the Rhine, and then coached under Randegger for my next season's tour in America & in England, as I was under a contract with an American manager.

"In the winter of 1897 I again visited Paris, and studied for opera under Geraudet. The director of the opera paid me a great compliment, comparing my voice with that of Christine Nilsson. I sang at one or two concerts in Paris, and received an offer to join an opera company at Nice.

"But the most important and, I think happy moment of my life was when I first appeared before a London audience. I am, I think, the only artiste who had made a name in America without having first appeared in London."

"What are your favourite songs?"

"I am very fond of Ambroise Thomas's version of Ophelia's Mad Scene, Alabieff's 'Russian Nightingale', Auber's 'Laughing Song', and, well - I have many favourites and I love also all the old-fashioned songs; they are so plaintive and sweet."

"Are you satisfied with your reception here?"

"Yes, indeed; everyone has been so kind, and I have done so little. I have been recalled two and three times in nearly all the places I have sung this winter.

"You asked me what music I liked best. My choice you will think strange; the croaking of frogs, with the chirping accompaniment of the cricket. I cannot say why I like it, but it certainly appeals to me more than anything else. My Danish hound 'Keats' shares this as well as several other of my fancies, and together, on a moonlight evening at home, we stroll down a path leading down to a vineyard at the foot of the mountains, on purpose to listen to the Frog Choir.

"I am going to spend a few months this summer at home to rest and prepare for my winter engagements in England. I can be home twelve days after leaving England.

"What route? Oh, I always prefer the Santa Fe Railway from Chicago; it is a perfect system, and the route is most picturesque."

Miss Yaw, in addition to being the possessor of a voice as lovely as it is rare, is also a great artist. What Nature gave her, she has improved and perfected. Her personality is most winning, yet she is as simple, and I might say almost as diffident, off stage as if she were a little maiden fresh from convent. She looks upon her voice as a talent entrusted to her by which she may do good to others.

Laminated B2263

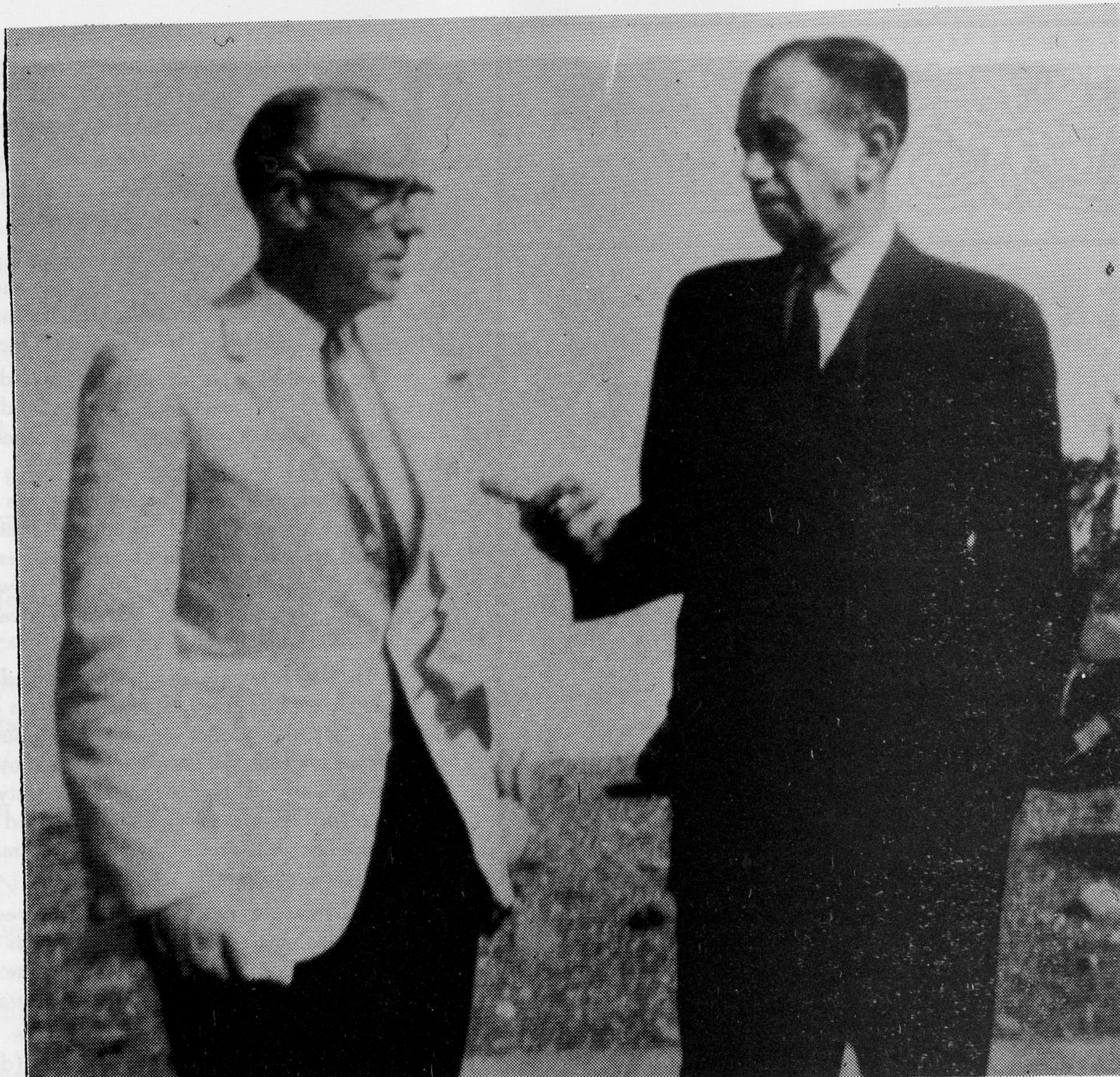
We have mentioned laminated records in the His Master's Voice 'B' series. Thanks to the kindness of Tom Gayton, who sent me a laminated record I am able to compare it with one of 'solid-stock'. By coincidence I already had the 'solid-stock' example of H M V B2263 'Idylle / Even-song' played by Herbert Dawson at the organ of Kingsway Hall, London. The 'solid-stock' is one of those very "crackly" sounding records, even though it is in a nice condition. By comparison, the laminated record is much quieter and more pleasant to listen to, even though not new. It is a pity that H M V did not press all records in the laminated type, for the "crackly" examples do try one's patience when listening!

Phillipe R. Meny = J.P. Lowe

I am pleased to accept your invitation to write a paragraph about my relation.

Phillipe Raymonde Meny was born in Ostend, Belgium, and came to Britain in the 1880's. He was naturalised in 1904 and started up two orchestras, the "Blue Hungarian" and the "White Hungarian". When his musicians were being hired, he would ask the "hirer" which orchestra he would like. The musicians would then dress in the preferred uniform colour. He was a virtuoso violinist but could play all the stringed instruments in his orchestra. When he found that I played clarinet he remarked "Oh yes, you suck them". He was a great wit, but also promiscuous.

I should add that like most musicians, he composed some 84 scores, he gave me quite a number. The opus of his "Abdullah March" was 83. I gave it to my orchestra for the library, but it was too difficult. The march rushed into six sharps after a bridge passage, and then back into a flat key. The tune was good but the average musician did not hold with that. They were a bit idle in the old days. Phillips Meny's first wife died in Belgium in the 1930's and he married his housekeeper, a Welsh lady, just about 1938. He was running two orchestras then, one at Romanos and one at Clarridges (in London). He collapsed and died in 1944 while crossing a road at Camden Town (London). He was in his eighties. His wife carried on running the orchestra at Clarridges for a number of years more. She was a competent musician herself.



Above : Jim Greer (left) with Harry Woods.
See page 1783.

Below : A Gramophone Concert Record of
Count Tolstoi, for issue in Russia.
See page 1785.





Catalogue of NEOPHONE DISC PHONOGRAPHS

(System Dr. Michaelis)

Patented in U.K., France, Germany, Italy, Denmark,
Belgium, Russia, Austria, India, Australia, &c., &c.



NOTE

Neophone Goods are sold by nearly all Phonograph and Music dealers,
but if any difficulty is experienced in obtaining supplies, the
article required will be forwarded to any
address on receipt of remittance.

NEOPHONE, LTD.

1, WORSHIP STREET,
FINSBURY SQUARE,
LONDON, E. C.
AND AT MANCHESTER.

Telegrams : "Discophone, London." Telephone No. 258, London Wall.

MILAN.	BERLIN.	PARIS.	NEW YORK.
BRUSSELS.	SYDNEY.	TORONTO.	TOKIO.

T.G.E.—9/06

25 SEP 1906

NEARLY everyone is acquainted with the Talking Machine, and both Cylinder and Disc types have enjoyed very great and deserved popularity for many years. But both have faults which the experts attached to the various Talking Machine Companies, as well as many other scientific men, have tried to overcome.

Dr. Michaelis, whose discoveries have already so much benefited the Talking Machine Art, has at last succeeded where so many others have failed. He has most ingeniously made use of both Cylinder and Disc systems, and the Neophone and Neophone Discs are the result.

The Neophone is an entirely new departure in the production of musical sounds by mechanical means, and renders orchestral selections, songs, and speeches so naturally that one seems to feel the presence of the executants.

In introducing the Neophone, it has been the aim of the inventor to construct an instrument capable of rendering all kinds of music, full, clear, and free from all mechanical noises, at a price bringing it within the reach of all, and it has been the reward of Dr. Michaelis' untiring energy and perseverance to see his endeavours in this direction at last crowned with phenomenal success.

The disc principle has been retained, except for the substitution of a genuine sapphire-pointed reproducer in place of the sound-box using needles. By the use of the sapphire point all the scratching, so common and detrimental to the music rendered by other disc machines, has been eliminated, and the objectionable necessity of changing the needle each time a record is played is also dispensed with. Anyone who has heard the Neophone will admit that its performance is as near perfection as it is possible to attain.

Dr. Michaelis has, however, achieved a still greater success with his new Neophone records. They surpass in purity of tone and resonance any records yet produced, and combine the sweetness of the gold-moulded cylinder with the great volume and naturalness of the best disc record.

There are two kinds of Neophone Records; the 9-in. (white) record, price 6d., and the 12-in. (double-sided) Neolite record, price 3/-.

Neophone (white) disc records are unbreakable, light, and practically indestructible. They will play on any disc machine by means of the attachment described on page 10, or by simply fitting a sapphire reproducer instead of the ordinary sound-box. Needles must not be used on Neophone (white) disc records.

Neolite Disc Records.

Neolite is a black composition, greatly resembling in appearance the familiar and commonly called "vulcanite" records of other makes. It differs in essential details, and achieves altogether superior results. **Neolite** Records are predestinated to absolutely revolutionise the talking machine industry. So far as these records have been seen they have created a most profound impression, and it has been universally conceded that nothing has ever before been brought out of such an astonishingly realistic nature, and the demand of the public will, therefore, be an enormous one. **They are playable on any Disc Machine with either the sapphire or ordinary needles**, with the sound-box adjusted at an angle of 45°.

The elimination of all foreign sounds in reproduction is quite sufficient in itself to win for them the unbounded approbation and admiration of everyone, but there is much more than this; they represent the acme of perfect reproduction of vocal and instrumental music, have no distorting or distracting extraneous noises, and no metallic or unnatural twang.



Why NEOPHONE DISCS are sold at Popular Prices

THE exorbitant prices which are asked for Disc records will no doubt cause many to wonder whether it is really possible that a high-grade record, honestly made and perfectly finished, can be retailed to the public at the popular prices of 6d. (9-in.) and 3/- (12-in. double-sided), and we fully appreciate the bold step we are taking in putting our records on the market at what at first sight would seem an absurdly low figure.

Neophone and Neolite Records, being quite new, are made with the very latest machinery, and therefore the cost of production is smaller than that of other records; but it is because we know that the demand for these records will be so great, and because our facilities for supplying are so perfect, that we are selling them at such popular prices.

Neophone and Neolite Records are unequalled for Volume and Mellowness of Tone, and it is practically impossible to wear them out. As many of our customers remark, they seem to improve with use.

Neophones are made in various styles, at prices ranging from £1 1s. to £20 and are without doubt the very best value ever offered.

They are equipped with the very finest Exhibition Sound-box, the most important feature of a talking machine, for playing **Neolite and all other makes of disc records**, and give the best possible results.

The Motors are beautifully made, silent running, and thoroughly reliable, and the cabinets are of handsome design.



Mr. Gus Elen.



Neophone Model XL.

£1 1 0

Code word—"Piccolo"



In point of value the cheapest Talking Machine on the market. Sold mainly to advertise Neophone Disc Records. Polished cabinet; concert reproducer; 7-in. turntable; nickelled horn. Plays 7-in. and 12-in. records.

Neophone Discs, 9-in. 6d. ; Neolite Discs, 12-in. (double-sided) 3/-

Neophone Model I.

£1 10 0

Code word—"Solo"



Motor, crank side wind, can be wound while the machine is playing, fitted with 7-in. turntable, concert reproducer, and 15-in. nickel-plated horn. Elegant cabinet.

Mr. Dan Leno.



A Quite New Tone Arm Machine

(WITH FLOWER HORN)

Code word—"Juno"



No. 1 Tone Arm Neophone

Price £2 10 0

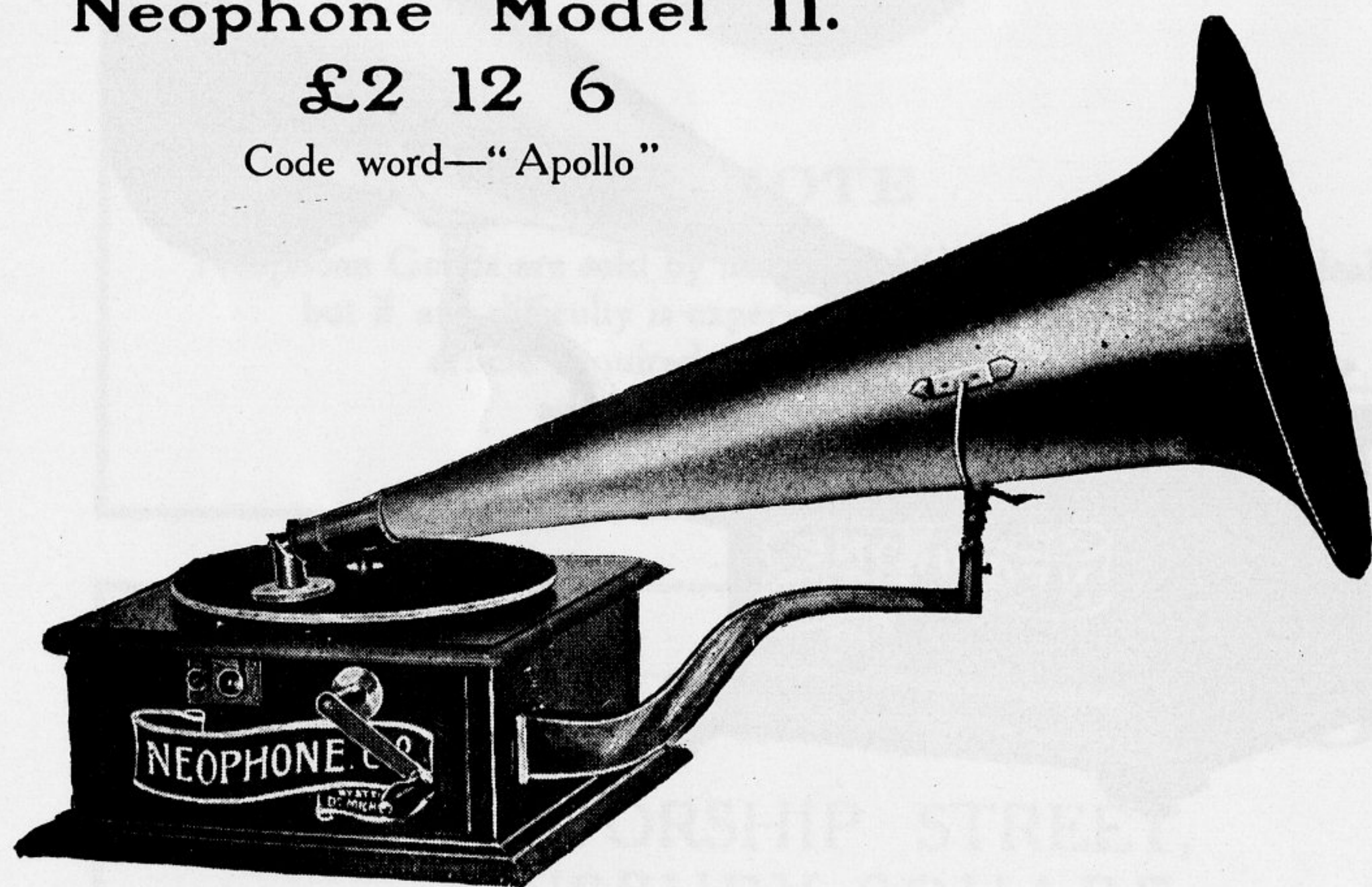
Cheapest in price. Most effective in working. Admirably balanced and powerful motor. Very highly finished. Elegant in appearance. Plays both large and small records perfectly. Fitted with New Patent Neolite Reproducer, Gold-picked Flower Horn and Scientific Tone Arm.

Neophone Discs, 9-in. 6d. ; Neolite Discs, 12-in. (double-sided) 3/-

Neophone Model II.

£2 12 6

Code word—"Apollo"



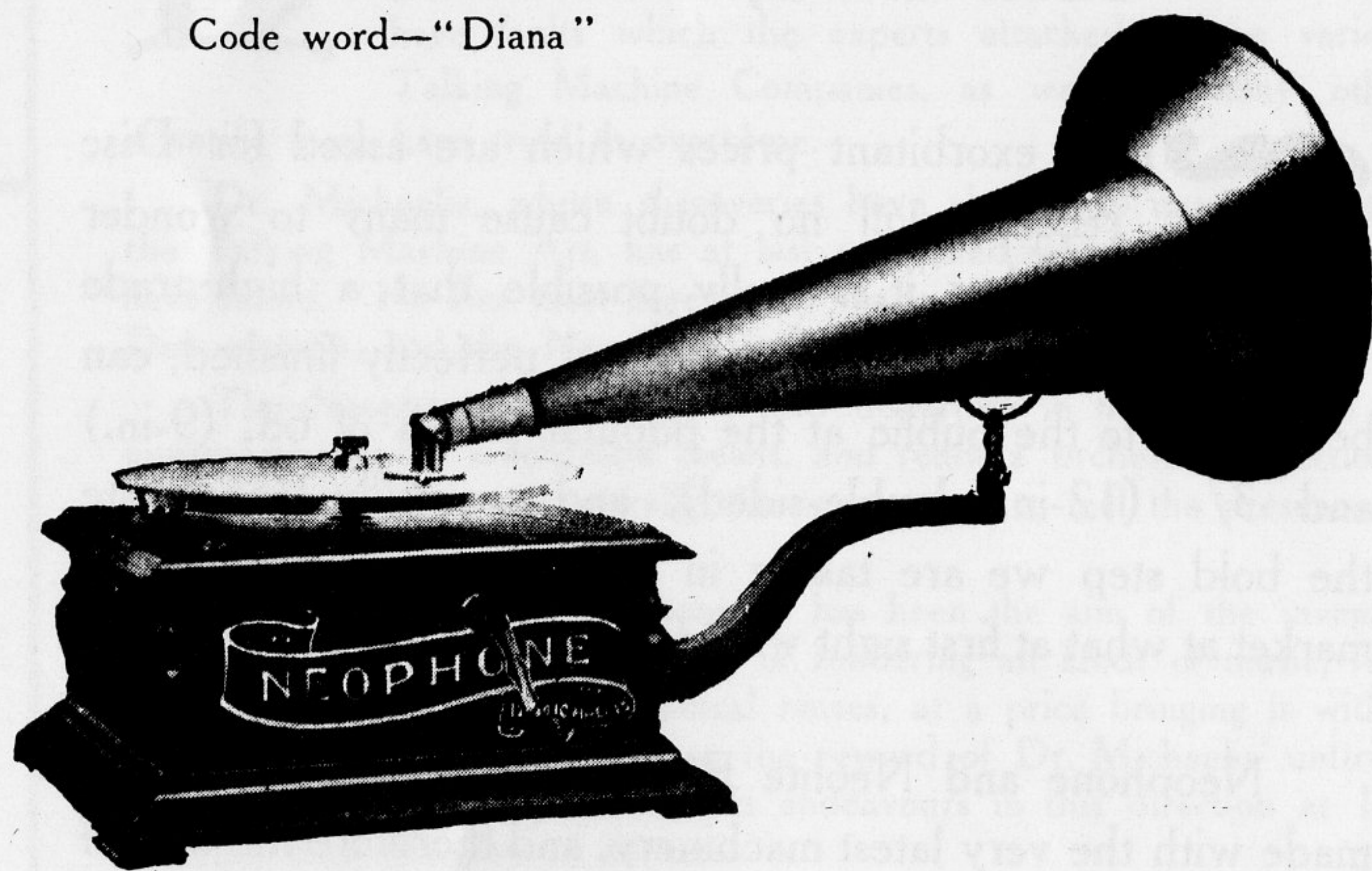
Fine oak cabinet, extra strong motor, side wind, 24-in. Brass horn, 10-in. turntable, and concert reproducer.

This machine can be had with fixed arm or stand as required.

Neophone Model III

£3 17 6

Code word—"Diana"



A very superior machine, equipped with 10-in. turntable, concert reproducer, and large nickel-plated horn. Will play 20-in. discs.

Neophone Discs, 9-in. 6d. ; Neolite Discs, 12-in. (double-sided) 3/-

Neophone Model V.

£5 10 0

Code word—"Fortuna"



A beautifully finished concert-sized machine, crank side wind, powerful motor, and concert reproducer. Equipped with latest patent sound arm and large flower horn (any colour) and concert reproducer, and with all the latest improvements.



George BASTOW

has sung Exclusively for us his two biggest successes of the day—"Beauty of the Guards," and the bombastic and furiously popular song "Captain Gingah, O.T."



JAY LAURIER

is another big hit in his drolleries, "Sneezing" and the lugubrious but catchy song . . . "Silly Billy Brown."



Harry WELDON

—who does not know him for his burlesque of "Jack Shepard" and the infinitely impossible idiot . . . "Stiffy-The Goalkeeper"



Neophone Model VI. £7 10 0

Code word—"Claro".

Neophone
Model

No. 6 is equipped with latest patent sound arm, large flower horn (any colour), and concert reproducer.

This model has now been perfected to such an extent that it is hardly possible to obtain better results, so natural is the reproduction.

(Note.—Sound box is adjusted for playing ordinary Discs.)

Neophone Discs, 9-in. 6d. ; Neolite Discs, 12-in. (double-sided) 3/-



Neophone Model VII.

£10 10 0

Including Stand and Record-holding Case.

(See page 11.)

Code word—"Resona"

A Tone Arm Machine with all the latest improvements. Elegant cabinet, perfect motor. Highest-grade work throughout. Extra large bell, solid brass or coloured flower horn.

Neophone Home Recorder

Code word—"Recome"



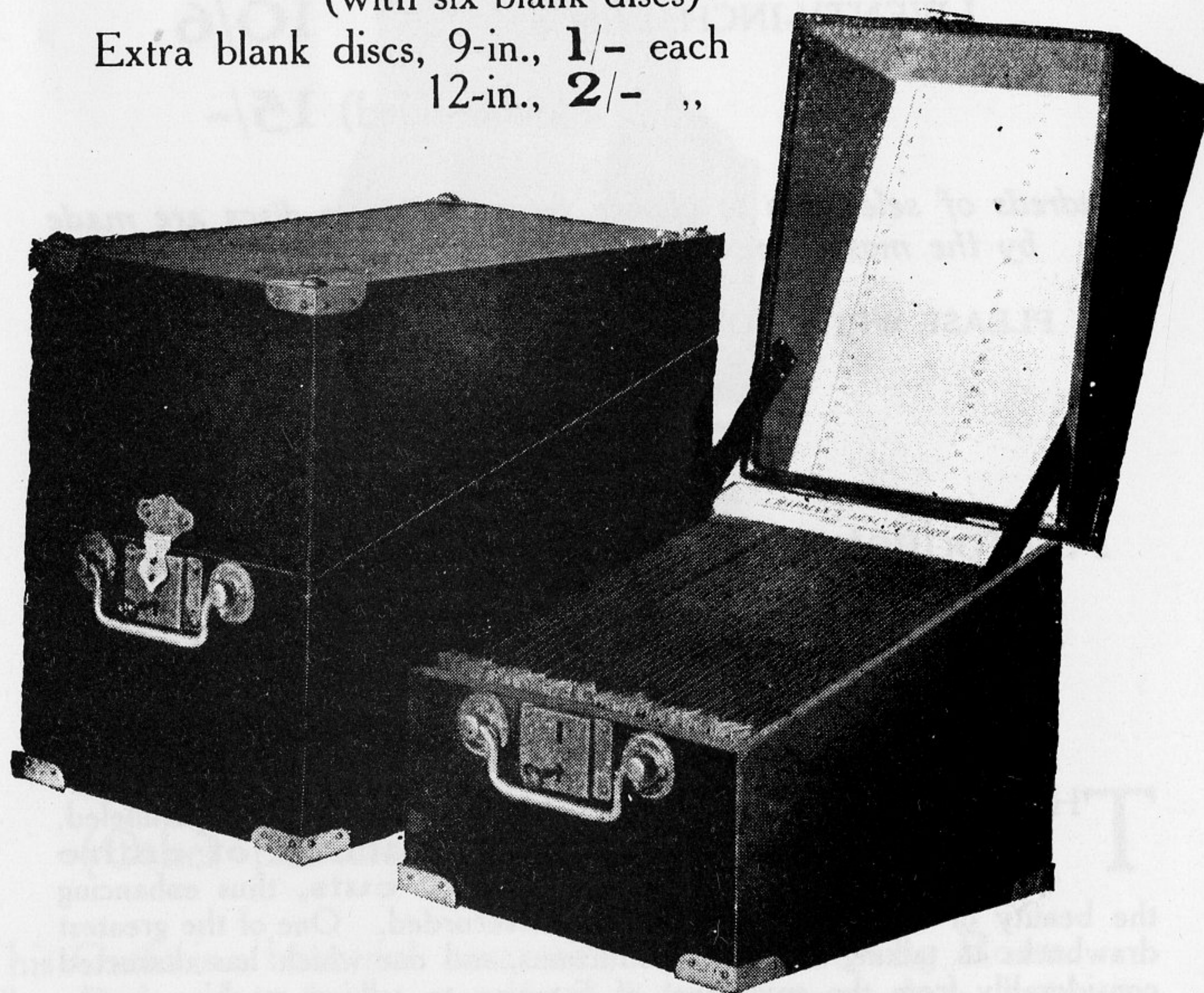
(Home Recorder fitted to Machine)

A great drawback to the Disc Machines in the past has been the fact that records could not be made at home thereon as with cylinder machines. The Neophone Home Recorder now removes this disadvantage. There is no talking machine accessory more popular than this ingenious device, by means of which disc records can be made at home far superior in quality to any amateur cylinder record.

No skill is required to make your own records. The attachment can be fitted to any Disc Machine in a few minutes.

Price, complete in box ... 30/-
(with six blank discs)

Extra blank discs, 9-in., 1/- each
12-in., 2/-



Record Holding Case.

This Case forms the most suitable receptacle for holding Disc Records. Price 21/-



Frank Croxton



Richard Czerwonky



Amy Ellerman

Neophone Discs



Neophone Discs (white), 9-in. 6d.

Neolite Discs (double-sided), 12-in. 3/-

TWENTY-INCH DISCS ... 10/6

„ „ (double-sided) 15/-

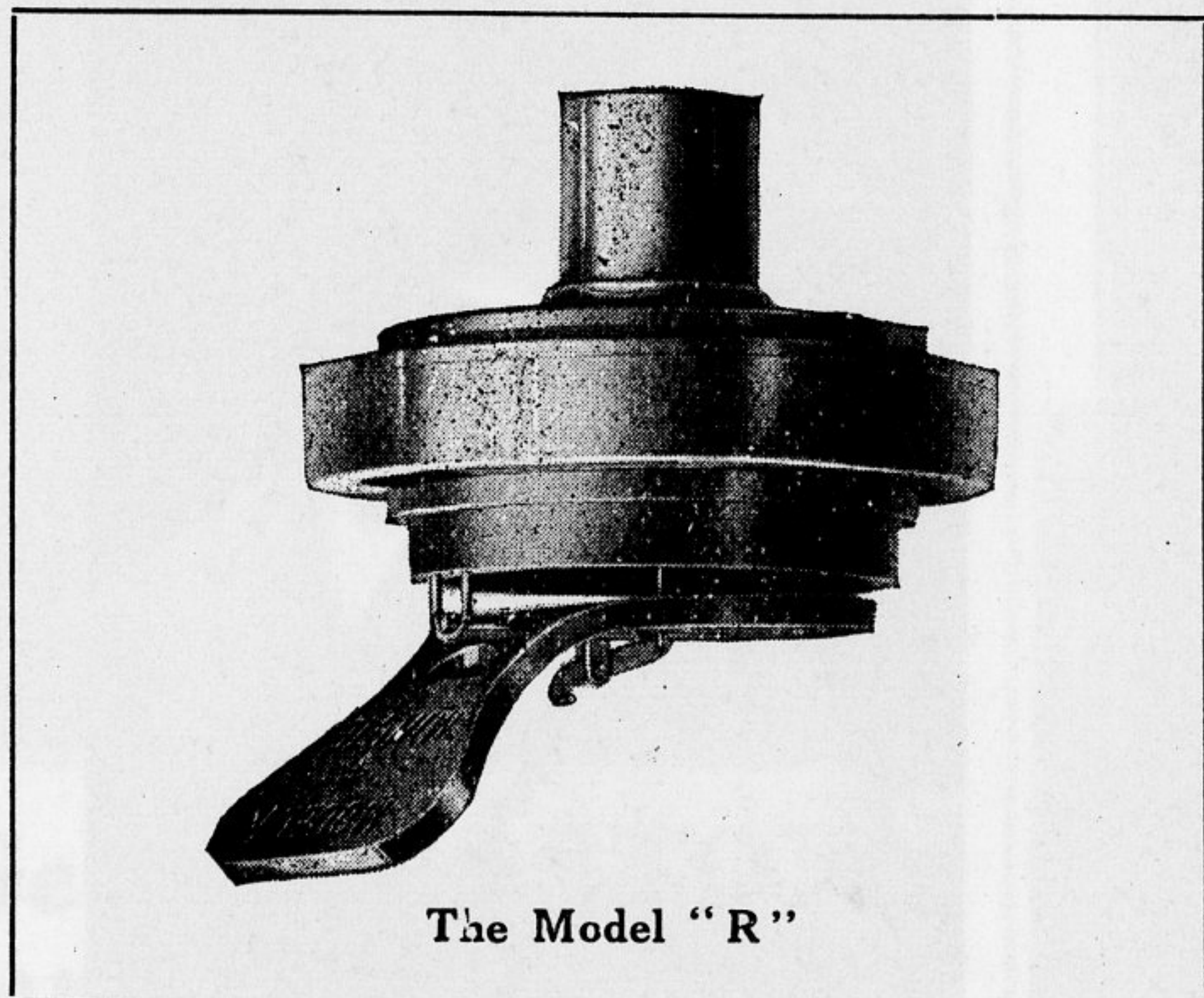
Hundreds of selections to choose from. All our discs are made by the most famous artistes and orchestral bands.

PLEASE WRITE FOR OUR MONTHLY SUPPLEMENTS.

Reproduction of entire Musical Works made possible by the New NEOPHONE

THE 20-in. records of Neophone, Ltd., are unparalleled. They permit of the reproduction of entire musical works without any cuts, thus enhancing the beauty of the rendering of the pieces recorded. One of the greatest drawbacks to talking machine productions, and one which has detracted considerably from the enjoyment of listening to talking machine music, has been the distortion of the pieces caused by curtailing them in order to adapt them to the capacities of an ordinary disc.

New Edison Reproducers



The Model "R"

Neophone Flower Horn Attachment

(in all colours)



Price, complete ... 15/-

Code word—"Flora"

FLOWER HORN
(Large Size).
Table Stand and Rest.
Rubber Connection.

The Flower Horn is the latest novelty in Talking Machine Trumpets. It is made on scientific principles, ensuring perfect reproductions.

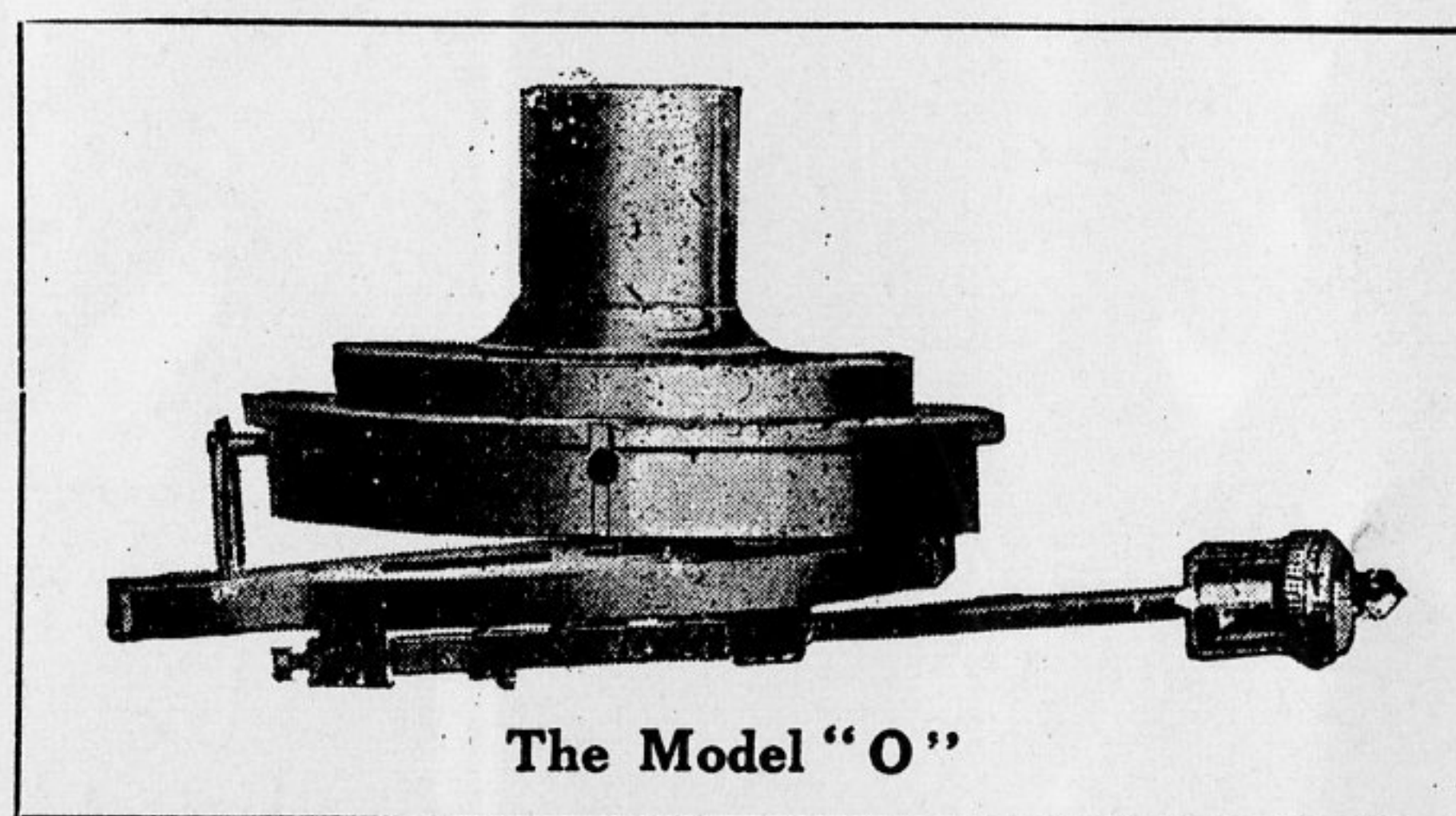
With this attachment Neophone Records can be played on any Disc Machine.

Most Talking Machine Owners will desire to replace their old Trumpets by one of these beautiful Horns.

Our price for the complete attachment is less than that usually charged for the Horn alone.

Neophone Discs, 9-in. 6d. ; Neolite Discs 12-in. (double-sided), 3/-

Why use the old-fashioned, expensive Needle Records?



The Model "O"



Drawing Room Outfit, No. 1

CONSISTING OF :

Model No. V.	.	.	£5	10	0
(with Flower Horn)					
Oak Table	.	.	1	5	0
Record Holding Cabinet			10	6	
(with Envelopes)					

A Moderate Priced but Elegant Outfit



Outfit de Luxe

CONSISTING OF

Model VI.	.	£7	10	0
Pedestal	.	5	5	0
(Other pedestals from 3 10 0)				

This Outfit is a beautiful ornament for any Drawing Room. The Pedestal is finely carved, and is constructed to hold 150 Disc Records



Paulo Gruppe



Charles Harrison



Harvey Hindermeyer

Neophone Grand

Code word—"Grand"



DR. MICHAELIS, F.R.G.S.,

Inventor of the Neophone system. Founder and General Manager of NEOPHONE, LIMITED.

Price £20

THIS is the largest and finest Neophone made. It is larger than any other Talking Machine, and no idea of its size can be formed from the illustration. The Cabinet measures $21 \times 21 \times 9\frac{1}{2}$; the Horn is 36-in. long; the Turntable 20-in. in diameter. It will thus be seen that the "Grand" is considerably larger than the usual Exhibition Models. It has been specially designed for playing the 20-in. Records.

Neophone Discs 4. ... 20-in. 10/6
(Playing 8-10 minutes)



Neophone Headquarters,



Redferne Hollinshead



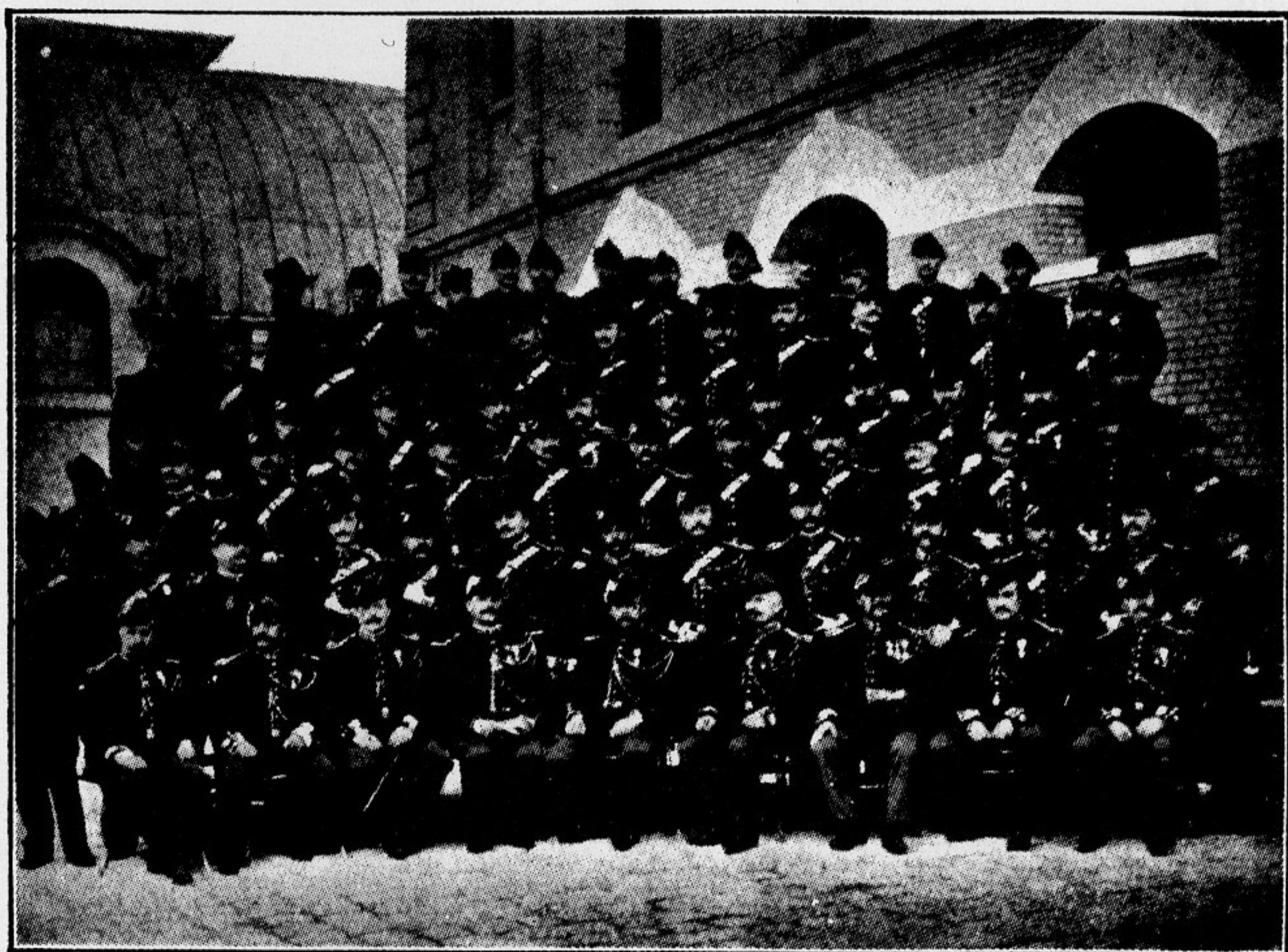
Edmund Jahn



Mary Jordan

The Recording of Neophone Discs

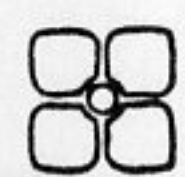
ONLY THE HIGHEST TALENT IS EMPLOYED
IN THE RECORDING OF NEOPHONE DISCS
FOR MUSICAL SELECTIONS, SONGS, Etc., Etc.



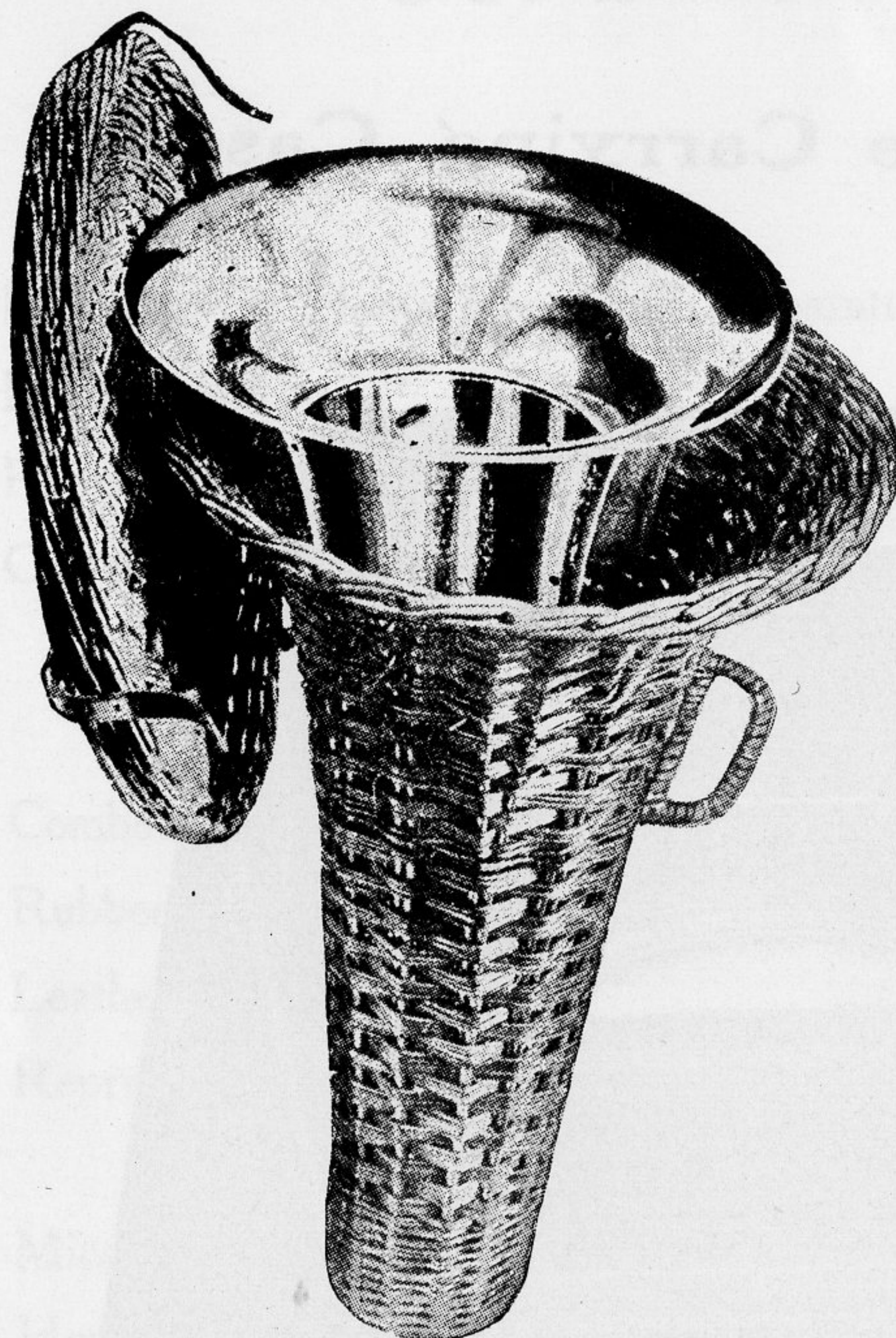
THE GARDE REPUBLICAINE BAND

THE above and various other famous bands, as also many of the leading singers and instrumentalists have made Records for the Neophone.

Complete Record Lists sent free upon application.



Horn Baskets



To fit any sized Horns,
from 15/- each

Disc Machine Lubricant



Price 1/- per bottle

Neophone Discs, 9-in. 6d.; Neolite Discs, 12-in. (double-sided) 3/-

Record-Holding Cabinets



Price 7in. 10/6; 12in. 15/-; 20in. £1 1 0
Complete with 50 Record Covers.



Glen Ellison



Albert Farrington



Samuel Gardner



Robert Gayler

Neophone Carrying Case



The above is a most necessary and useful article, both for travelling purposes and preserving from dust and damage.

Best Brown Canvas	...	£1 17 6
„ Leather	...	2 15 0

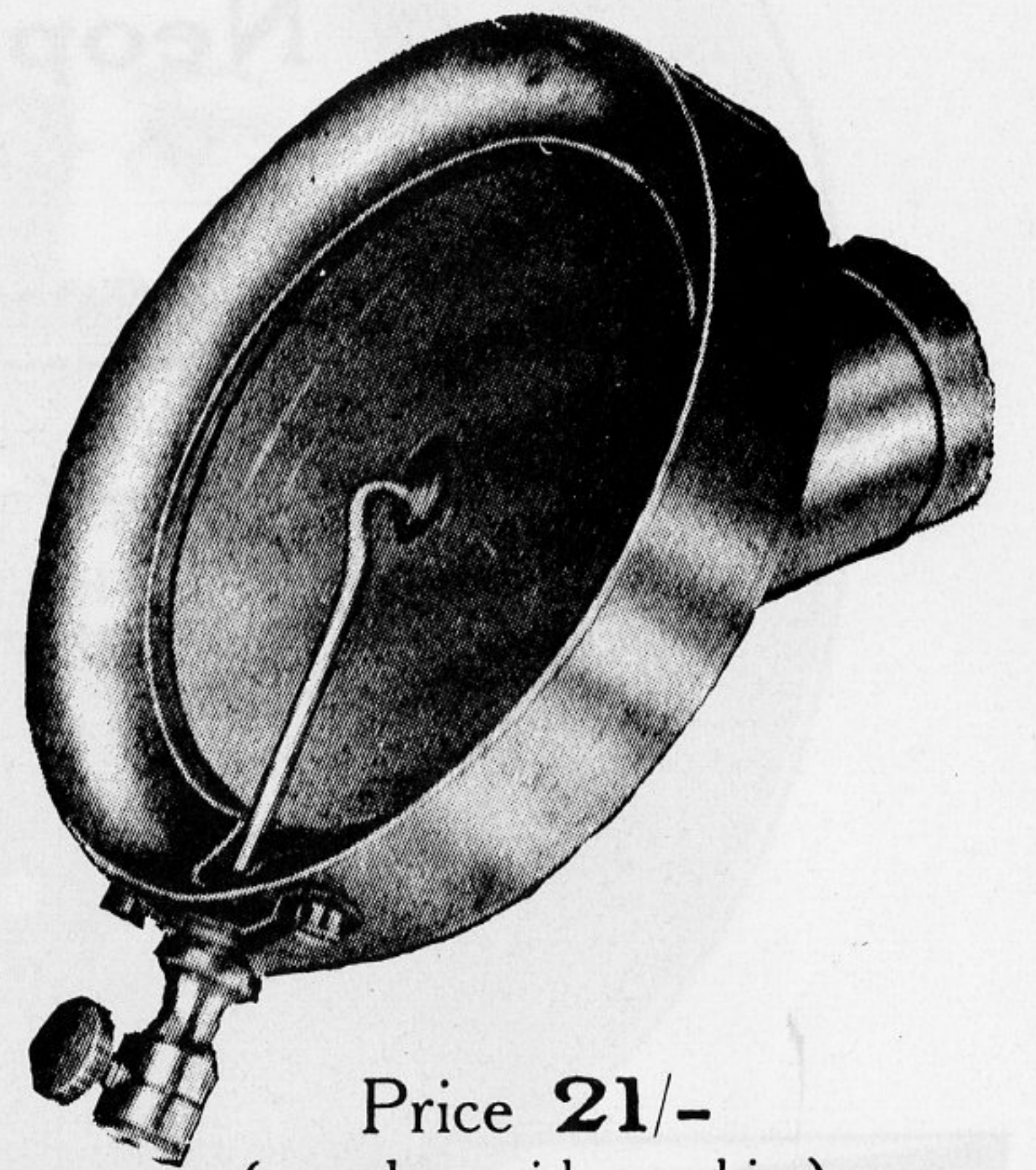
A New Departure

RECORDS PLAYABLE WITH SAPPHIRE OR NEEDLE

(Dr. Michaelis' Invention)

Neolite Reproducer

This Reproducer has been specially designed to play the new **Neolite Records** with either sapphire or needle. It will also play all makes of needle records. Try one on your machine; you will be delighted with the results.

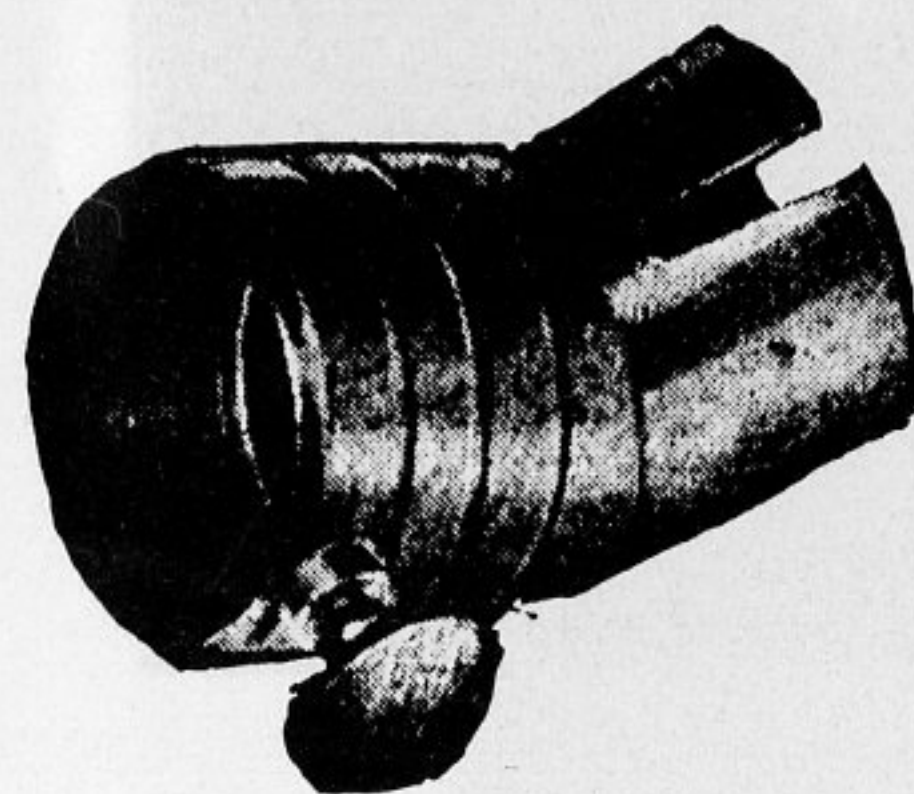


Price **21/-**
(complete with sapphire)

Neolite Records, 12in. double sided, **3/-**, playable with either sapphire or needle. Ask for Special List.

Repro-Neo (New Style). Price **7/6**
(Or given away with every dozen records)

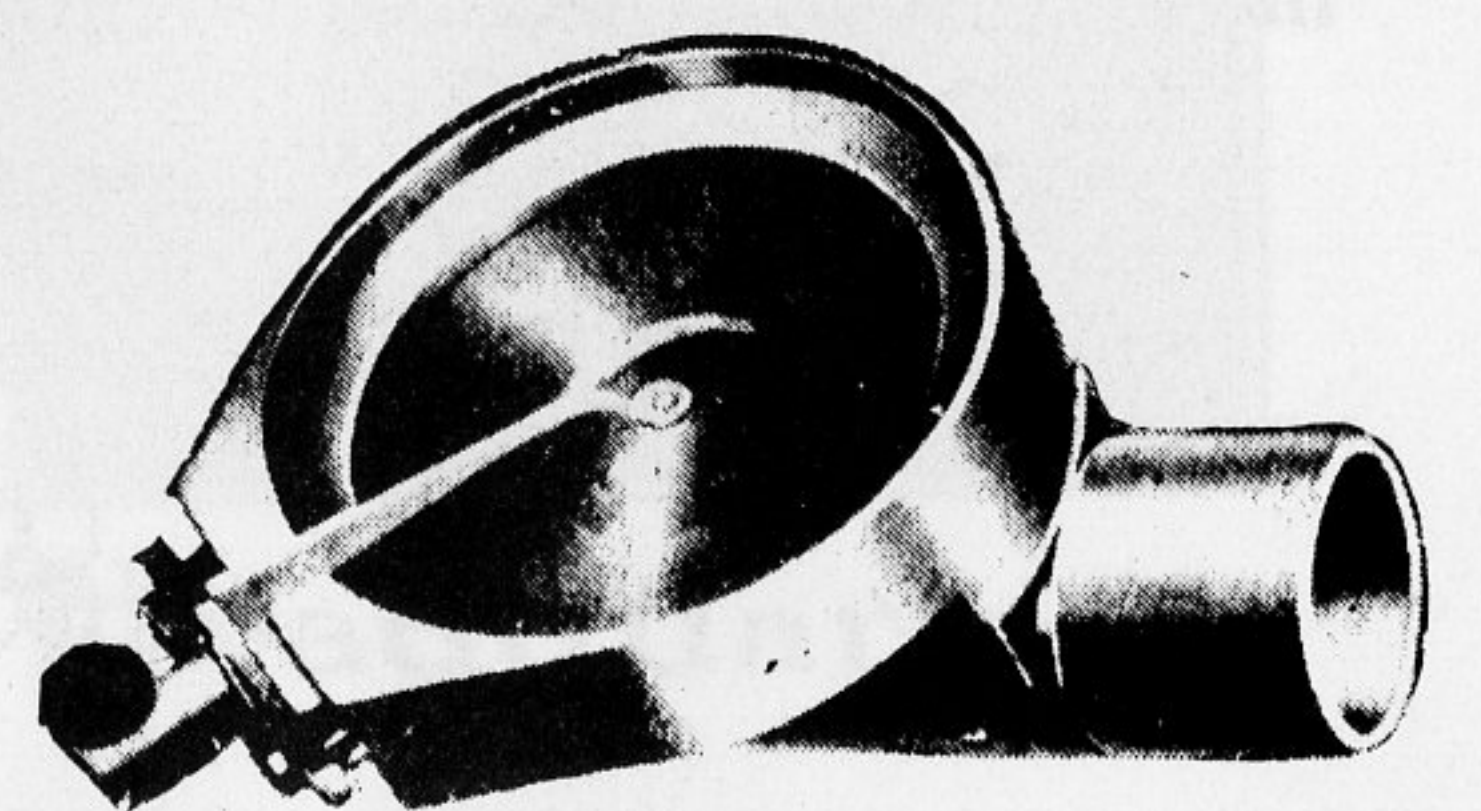
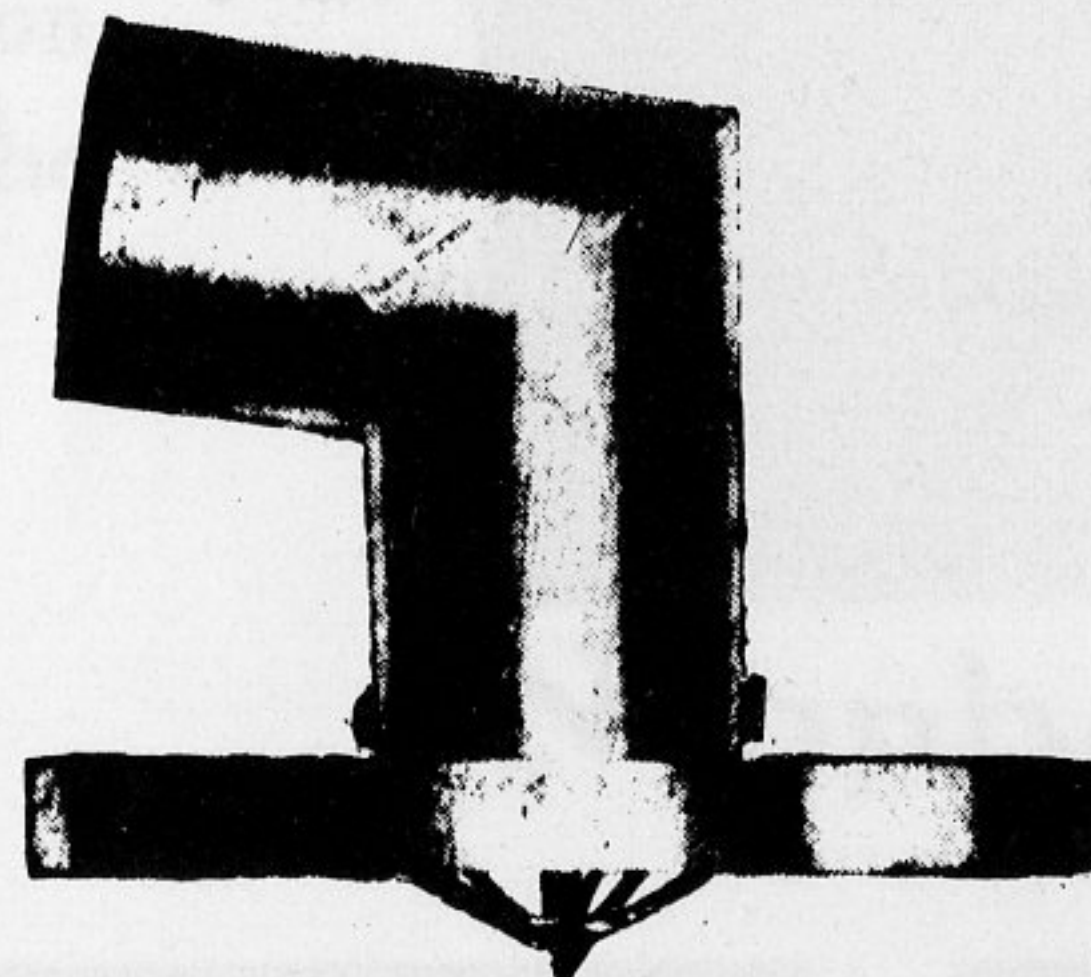
This device for playing Neolite Records either with the needle or sapphire on tapered arm machines consists of a genuine sapphire made to fit any sound-box in the same way as a needle, and an adapter for enabling the ordinary sound-box to play Neolite Records.



Neophone Concert Reproducer **7/6**
Concert Needle Sound-box **10/6**

For Neophone 9-in. (white) Records only.

(With 200 Needles)



Helen Clark

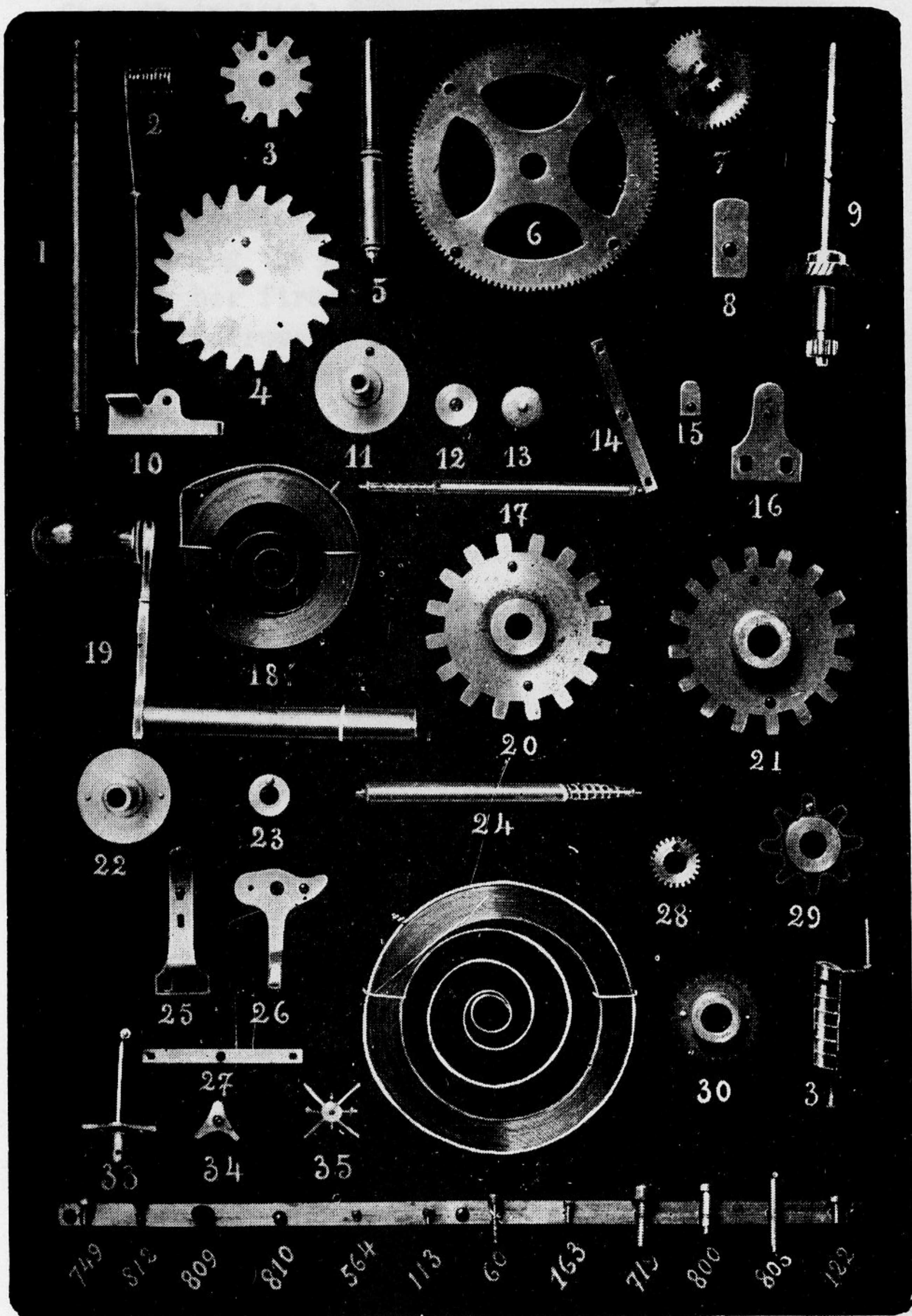


Ernst Albert Couturier



Beatrice Collin

Separate Repair Parts for Neophone Disc Phonographs



When ordering any of the above parts, please quote numbers only.

Main Spring (small)	...	...	...	...	2	0
" (large)	...	...	...	...	3	0
Governor Springs (set of three)	...	...	...	...	1	0
Winding Cranks (small)	...	...	...	...	2	0
" (large)	...	...	...	...	2	6
Reproducer Spiders	...	...	...	...	1	0
Stylus or Needle Bar (for Needle Sound-box)	...	...	...	...	1	6
" (for Neolite Sound-box)	...	...	...	...	2	0
Governor Shafts	...	...	...	...	1	0
Governor Balls	...	...	...	each	0	3
Governor Driving Shafts	...	...	...	...	2	0
Brakes (small)	...	...	...	...	2	0
" (large)	...	...	...	...	2	6

SUNDRIES

Recorder for Home Recording Apparatus	£	s.	d.
Reproducer " " "	0	5	0
Papier Mache Horn for Home Recorder	0	1	0
Carrying Baskets for 24-in. Horns	1	0	0
" " 30-in. "	1	5	0
" " Flower Horn	1	1	0
Combination Table and Record Holder	1	10	0
Rubber Sound-box Connection	0	1	0
Leather " "	0	1	6
Reproducer Sapphire	0	2	0
" " in setting	0	2	6
Mica Diaphragm	0	0	6
Horn 15-in., Nickel	0	4	0
" 24-in., Brass	0	7	6
" 30-in., Brass	0	11	6
" 36-in., Copper Nickelled for Tapered Arm	1	15	0
Flower Horn, 24 x 25	1	7	6
" " 22 x 25	1	0	0
" " 14 x 18	0	12	6
Clamp Screw (Record nut)	0	1	0
Speed Regulating Screw	0	1	0
Turntables, 10-in. 5/- ; 12-in. 7/6 ; 20-in.	0	12	6
Cabinets, polished Oak, complete with 50 Record			
Covers, 9-in.	0	10	6
" for 12-in. Discs	0	15	0
" for 20-in. Discs	1	1	0

Neophones
Need
o
eedles.



Neophones
eed
o
eedles.



André Benoist



Mary Carson



Donald Chalmers



above: The Duncan Sisters on stage.

Below: The Duncan Sisters in retirement.



"The D U N C A N S I S T E R S" of 'Topsy and Eva' fame, were born in the old part of Los Angeles, California, now long demolished, in the 1890's, and became pioneers of very early radio, the original crystal sets, radio on many programmes and, one that I shall always recall was their appearance on the RCA Victor Hour on NBC, silent films and early "Talkies", the first TV programme that went "Life" across the U S A, vaudeville, music halls, night clubs and recording stars for the old Victor Talking Machine Company, Columbia Records, H M V and Parlophone Records in England.

In 1903, their mother died leaving three very young children: three girls and one brother in the care of their father, who placed them in the King's Daughter Highway Nursery, in a suburb of Los Angeles, where in this "Home" Mrs. Nettie Jay Yaw, the sister-in-law of Madame Ellen Beach Yaw ("Lark Ellen") was an official of the home. One of the youngers was little Rosetta Duncan, who was the ring-leader of the children, who had a very lovely contralto voice in one so young and, who used to stage Theatrical shows with the other children. One day Netti told her famous sister-in-law. "You ought to come to the Home to visit us and see the children put on their little plays, as they used a sheet for a curtain strung from a wire across the room." Madame Yaw replied, "Just as soon as I am at my home from my long concert tour across the U S A, I shall accept your kind invitation and come to see the children."

The next summer when Ellen Beach Yaw was on vacation, she was taken to the Home by her sister-in-law and, they sat in the back of the large room watching the children perform their little play. Mme. Yaw was greatly amazed at what she saw in little Rosetta did on that stage and that voice! So after the performance Mme. Yaw went to the little girl and asked her, "Would you like me to give you lessons in singing and acting?" Little Rosetta replied, "Yes, Miss Yaw." Mme. Yaw told her that she would be telephoning the Home to let her know on which day she would receive her first lesson. But a week or so later little Rosetta borrowed the great sum of fifty cents from a friend and took the old red cars that were in use all over Southern California for years (until the 'Powers-that-be' abolished them to make a mess of transportation!)

Rosetta got on the big red car in downtown Los Angeles and went direct to the then little city of Covina, where all the population of Southern California knew that it was the home of the famous and great coloratura soprano Mme. Ellen Beach Yaw, the beloved 'Lark Ellen'. The car stopped at the 'Lark Ellen Station' named in honour of Mme. Yaw. She was in her kitchen and heard the noise of the car and looking out of the window saw people alighting. All of a sudden she saw the little girl Rosetta walking towards her home! Mme Yaw immediately went out to greet the child and told her to sit down and have lunch with her. Afterwards she went out into the garden to see all the flowers, trees, hundreds of birds and butterflies, and to rest before beginning her first lesson.

From that first lesson, Mme. Yaw later on, would place her in her own concert programme to do a solo contralto song and to Yoodle. Later on, Mme. Yaw also gave Vivian, the youngest, lessons on singing and acting. Many years later, "the girls" as she always referred to her Protegees presented Mme Yaw with substantial cheques "for all the good she had done them" as they often told me their lovely story which I was always pleased to hear again and again.

In 1917, their eldest sister, who is not generally known as one of "The Duncan Sisters" took them to audition to Gus Edwards for his "Kiddie Review", in New York City. Evelyn had travelled all over the country with various Theatrical Stock Companies and had appeared in silent films, but gave up her career to get married and raise a family. I was very close to dear good Evelyn, who told me most of her Family History, but she passed on in June, 1972.

It was in glorious San Francisco, California at the old Alcazar Theatre, on 9th. July, 1923, that the premiere of their great and most popular stage success took place, the musical comedy TOPSY AND EVA based on the book UNCLE TOMS CABIN. This great theatrical hit played all over the U S A and also in London (England) in 1928. They wrote the lyrics and the music for all their plays and, the song hit "Rememb'ring" was on the Hit Parade for 1923.

I just cannot go into details of all their stage productions, and all of the songs introduced and made famous by The Duncan Sisters as it would take too long and too much room to list everything, so I thought I would write a few lines about their great Theatrical Careers.

In late 1959, they were appearing in a Night Club in a suburb of Chicago, Illinois, and, after doing their Act they went home and dear Rosetta was struck by a big truck on a foggy bridge and passed away from the injuries on 5th. December, 1959.

Vivian had married the great film-star Nils Asther, who is the father of their daughter Mrs. Robert Hoopes, and both are residents of Northern California, at this writing.

In 1921, when in London (England) Mrs. Vanderbilt gave a very large party for 'Society' and, the only entertainers

on the programme were the Duncan Sisters - requested by His Majesty King Alfonso XIII of Spain and, the very popular Prince of Wales. While "The Duncans" entertained both the King and the Prince the guests were all kept waiting! And, the King sang the popular songs 'La Paloma' and 'La Golondrina' while the Prince played the drums. All they drank was lemonade served from a very large pitcher which a servant brought in.

Discography of THE DUNCAN SISTERS

His Master's Voice

20th. October, 1922. Hayes

B 1419 Oh, Sing-a-Loo / The Argentines, The Portuguese and the Greeks

C 1093 The Bull Frog Patrol / The Music Lesson

acc. studio orch. cond. George Byng or Vivian Duncan, ukelele

B2309 see Victor 19987

27th. December, 1928 London

B 2915 The Music Lesson / The Argentines, The Portuguese, the acc. studio orch. cond. Carroll Gibbons. Greek

Victor

14th. March, 1923 New York

19050 The Music Lesson / Baby Sister Blues

acc Phil Ohman, piano

19th March, 1923 New York

19113 Stick in the mud - acc. Phil Ohman, piano

The Argentines, the Portuguese and Greeks

(acc. Vivian Duncan, ukelele)

Phil Ohman, piano

19th. November, 1923 New York

19206 Rememb'ring acc. piano Phil Ohman

I never had a Mammy acc. Edna Fisher, piano and
(Both from "Topsy & Eva") Vivian Duncan, ukelele.

The next batch of recordings were made at Chicago. Rosetta Duncan told me, that as she was so short, she had to stand up on an orange crate to reach the recording horn in the Victor Studios. Evelyn's husband, the late Mr. Stewart McClelland, told me that "the girls" had the "giggles" when they tried to make the first disc "That Baby Sister Blues", so they just had to leave and return the next day. "Topsy and Eva" were such a great hit in Chicago, that a Doctor and Nurse were always in attendance at the theatre, as some people would laugh so long and so hard, and several several fainted.

4th. April, 1924 Chicago

19311 Um-Um-Da-Da / Aunt Susie's Picnic (from "Topsy & Eva")

19352 The Bull Frog Patrol / Tom Boy Blues

acc. by Edna Fischer, piano

10th. November, 1924 Chicago

35751 Vocalizing / Sweet Onion Time (12-inch)

acc. Florence Sanger, piano

14th. November, 1924 Chicago

19527 Mean Cicero Blues / Cross Word Puzzle Blues

accompaniment by un-named pianist

16th. February, 1927 New York

19987 Happy go lucky Days / Kinky Kids Parade

acc. by Charles Kisco, piano

21226 Lickens = Rosetta Duncan, solo

acc. by Vivian Duncan, piano

13th. September, 1927

21226 Black and Blue Blues

acc. by Vivian Duncan, ukelele & Charles Kisco, piano

16th. September, 1927

20963 Dawning / Baby feet go pitter patter ('cross my floor)

acc. by Mr & Mrs Charles Kisco, two pianos : & 2 guitars

3rd. January, 1930 New York
 22345 It must be an old Spanish custom
 orchestral accompaniment
 I got a 'code' in my 'doze' Rosetta Duncan solo
 acc Vivian Duncan, piano

4th. January, 1930 New York
 22269 Hoosier Hop
 I'm following you (from their film 'It's a Great Life,
 M G M, 1929)

This title re-issued on Victor LP
 Orchestral accompaniment

Parlophone

6th. May, 1938 London
 F 1191 Loch Lomond in Swing Time
 F 1156 Adam and Eve
 accompanied by two pianos

9th. June, 1938 London
 F 1156 Ti-pi-tin

24th. June, 1938 London
 F1215 Daniel in the Lion's den / Sweet Onion time in Bermuda
 F1191 In a little Dutch Kindergarten

English Columbia

13th. November, 1928 London
 5182 The Prune Song / The Bull Frog Patrol
 Accompanied by 'The Gilt-Edged Four'

1st. January, 1929 London
 5237 Just give the Southland to me / Hula-Hula Lullaby

American Columbia

15745-D Dusty Roads

(At about this time there were two coloured girls also going under the name of the Duncan Sisters, but who were no relation to the Scots-American sisters. Both groups recorded for American Columbia.)

International Artists, Inc. Hollywood, CA., with orchestra,
 date unknown.

I have a copy which Evelyn Duncan gave me:-

I'm following you
 A very different version from the Victor recording.

Duncan Sisters Disc Company

These were recorded at the Palace Hotel, San Francisco, with Phil Bovero and his A. B. C. Orchestra, in November, 1947. They are un-numbered.
 Rememb'ring / I never had a Mammy (both from 'Topsy & Eva')
 White Christmas / Jingle Bells

Vitaphone Recordings

She fell down on her cadenza / Why do I sit on my Patio?
 No factual information information available

Duncan Sisters' Discs

Recorded in November, 1955, in Hollywood, with Monte Kelly's orchestra. 45 r p m.

Side 1. Twimmin 'de Cwis 'Mas Twee
 Dear Santy

Side 2. Angel on top of the Xmas Tree
 Jolly Ole Fella

Recorded in Hollywood, by the Recording Guild, Inc. Los Angeles. Date unknown.

Side 1. Male voices singing: The First Noël, Away in a manger, We three kings, Come all ye faithful.

Side 2. Jolly Ole Fella with 'The Duncan Sisters'
 78 r p m disc, 7-inch diameter.

F I L M S

TOPSY AND EVA filmed by United Artists in 1927-28, one of the last silent films made. With Nils Asther, Lionel Bellmore, etc. World premiere at the famous Egyptian Theatre in Hollywood, on 16th. June, 1928, with all 'notable movie stars' in attendance, and also Mme Ellen Beach Yaw, who

discovered and taught 'The Duncan Sisters'

IT'S A GREAT LIFE filmed by M-G-M Studios, an early 'Talkie' in 1929.

A SURPRISE BIRTHDAY PARTY or A SURPRISE PARTY filmed by Warner Brothers, a Vitaphone Film. 1930 date is uncertain.

UNCLE TOM'S CABIN Universal Picture of 1928, a silent film in which 'The Duncan Sisters' played the death scene of 'Little Eva'. It was the first time that I had seen or heard of them.

Apparently their recordings sold well as many were recorded and released. I recall Rosetta telling me that some times they would receive cheques for as much as \$600 for royalties. In September, 1955, I wrote an article and discography for "Hobbies" magazine, at the request of Jim Walsh. It was not entirely to our liking for the Duncan Sisters requested the inclusion of material making it look like a Hollywood publicity sheet! This article now brings 'The Duncan Sisters' discography up-to-date. Anyone knowing of other recordings or factual information is requested to write to the author.

UNPUBLISHED RECORDINGS OF THE DUNCAN SISTERS

Victor

Acoustical

B 27659 Stick in the mud	New York 16th. Mar. 1923
B 28966 Um-um-da-da	New York 19th. Nov. 1923
B 28972 Aunt Susie's Picnic Day	New York 20th. Nov. 1923
B 29835 Vocalizing	Chicago 4th. Apr. 1924
B 31158 Mean Cicero Blues	Chicago 10th. Nov. 1924

Electrical

BVE 33667 The Kinky Kids' Parade	New York 15th. Jan. 1926
BVE 33668 Happy-go-lucky days	New York 15th. Jan. 1926
BVE 33668 -ditto-(more takes)	New York 19th. Jan. 1926
BVE 34701 Some day soon	New York 16th. Feb. 1926
BVE 40200 Dawning	New York 12th. Sep. 1927
BVE 40201 Oh! How I love my boatman	New York 13th. Sep. 1927
BVE 40214 Someday you'll say "O K"	New York 16th. Sep. 1927
BVE 40215 Yep! 'Long about June	New York 16th. Sep. 1927

His Master's Voice

Bb 12127 At Sundown	London 13th. Dec. 1927
Bb 12128 Breezin' along with the breeze	London 13th. Dec. 1927

English Columbia

WA 8274 Just give the Southland to me	London 31st. Dec. 1929
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Victor

BVE 27260 I'm following you	Chicago 13th. Dec. 1929
BVE 27261 House Hop	Chicago 13th. Dec. 1929
BVE 57970 Some day soon	New York 2nd. Jan. 1929

U S Columbia

The Duncan Sisters recall having recorded for this make in 1919, but it was not issued. (Could this have been a "test" which was not taken-up? =Editor)

O B I T U A R Y

Quentin Riggs has written reporting the death of

A I L E E N S T A N L E Y

on 24th. March, 1982. She was born Maude Elsie Muggeridge in Chicago in 1893. She began as an entertainer when aged only 5 and continued to do so for the next 50 years.

Aileen Stanley made over 200 records between 1920 & 1937 for Edison, Victor, Vocalion, Gennett, Okeh, H M V, English Decca/Brunswick.

Although she was a top line feature in radio, vaudeville, musical shows, etc. she never quite made that status known today as "star". Her repertoire was a mixture of the comedy and sentimental songs.

INTERNATIONAL ZONOPHONE COMPANY -

May 1901 to June 1903. part 3.

1811

F. ANDREWS

THE INTERNATIONAL ZONOPHONE COMPANY -

SUBSIDIARY OF THE GRAMOPHONE & TYPEWRITER, LTD.

A new Board of Directors had been appointed to govern the affairs of the International Zonophone Company in Berlin but, if I understand correctly a letter written by F. M. Prescott on 15th. July, 1903, it might be that he was still a member of that Board, although no longer the Managing Director, as of that date. I will come to that letter a little further on.

Mr. Theodore Birnbaum became the new Managing Director of the Company after the news had broken that the Gramophone & Typewriter, Ltd. had taken over control of the Zonophone business and he had a letter published in the 9th September, 1903, edition of Phonographische Zeitschrift in which he stated:-

"I beg to confirm the announcement, which has appeared in these pages, that the majority of the shares of the International Zonophone Company having been acquired by the Gramophone & Typewriter, Ltd., the Management of the above Company has, provisionally passed into my hands.

"It is my intention, as soon as the internal affairs of the Company have been re-organised in accordance with my wishes, to place the Management in other capable hands, retaining, simply, the direction of the policy of the Company.

"Taking advantage of my large experience in the Talking Machine business I hope, within a very short period to be able to make acceptable proposals with regard to the sale of Zonophones to the German Wholesale Trade, which it is my intention to cultivate by every means in my power.

"It has been the policy of the Gramophone Company to go direct to the dealer; it will be the policy of the Zonophone Company to deal exclusively with the wholesaler, and to afford this important branch of the German trade the wished-for opportunity of establishing a strong and substantial business in Talking Machines. To this end, all the experience which I possess will be brought to bear in improving the quality of the Zonophones and in enlarging and improving the catalogue of the Zonophone Company within the shortest possible limit of time.

"My attention has been firstly directed to the German catalogue, which I hope to issue in its revised and enlarged form by 1st. October, and, I trust, before this date to have the pleasure of laying my plans for the development of the German and Austrian market before the German Wholesale Trade.

"To remove any mis-understanding, I would point out, very emphatically, that the Zonophone Company will be conducted entirely as a separate Company and no combination of the Gramophone and the Zonophone Companies is, for a moment, contemplated.

"It is my hope that, under my direction, the products of the Zonophone Company will take a leading place in the market."

The International Zonophone Company.

T. B. Birnbaum. Director.

Implicit in this letter is the abandonment by the Berlin Company of dealing directly with dealers, and also the abandonment of the Agencies with their commitment to arrange recording sessions for the benefit of themselves and the International company; business was to be done through ordinary wholesalers, who would deliver to the retailing dealers. But before the new policy was fully operative, the International Zonophone Company appears to have carried on its business under the existing arrangements,

even though some of the Agencies withdrew their allegiance to the Company.

The first advertisement to come from the Gramophone-controlled company was of 17th. June, when the model 15K was the featured object, and the wording was exactly that of the previous March, excepting that the Vienna, Franz Josef Quai 5, address was omitted, but the Vienna address of Zonophon G m b H was substituted.

The next week's advertisement was an entirely new subject and concerned the Zonophone Automat, on a polished oak cabinet with coin-box, having newly designed coin insertion and release mechanisms. "Patents applied for in all civilised countries."

"With our latest Zonophone we introduce an instrument of the latest construction; all moving parts are of steel. The coin-slot mechanism is infallible, it reacts only to the size of coin for which the instrument has been adjusted. The adjustment can be made to suit any coin."

"Our disc repertoire contains over 6,000 items, including performances by the most important artistes in the whole world."

"Latest instrument catalogue and record list gratis and post free. Agents needed everywhere. Genuine only if carrying the "Zonophone wordmark." Only the name and address of the Berlin headquarters was given. One can see from this advertisement that another 1,000 or so discs had entered the repertoire since the advertisement of 3rd. June, and the need for Agencies was still envisaged.

F. M. PRESCOTT LEAVES INTERNATIONAL ZONOPHONE

F. M. Prescott resigned from the International Zonophone Company's Board on 11th. July. His public announcement of same, which was made through the pages of the Phonographische Zeitschrift in an open letter dated 15th. July, 1903, and under the heading of his NEW Company, the International Talking Machine Co. m b H., began :-

"The majority of the shares of the International Zonophone Company have recently, by purchase, passed into the hands of the Gramophone & Typewriter Ltd., London, and it has been suggested to me, by these new shareholders, that I should resign from my office as Director of the International Zonophone Company. I make this known and, at the same time, state that I do not, from this day, hold any decisive vote on the Board of Directors.

"I have just founded a new Company, which has at its disposal capital, in cash, which is more than three times that of the International Zonophone Company, at the time. The recording engineers who were with me in the International Zonophone Company, as well as a large number of the employees in the managing positions, have resigned their positions in order to follow me into the newly founded company."

Prescott's letter then continues to enlarge on matters concerned with the new company. Birnbaum hoped to see his new policy for the Zonophone business in operation by 1st. October 1903. Whether or not he achieved his object, I do not know, but his policies were bearing fruition by 11th. November, 1903 as is evidenced by the Company's advertisement of that date, which was the first to show the new Zonophone Trade-Mark, the cross within a circle and the words "Zonophone" and "Trade-Mark" included twice.

This read, in my faltering translation: - "People are demanding our recent catalogue of Zonophone machines of the new designs and equipment. Latest list of discs made by German artists in new recordings of Zonophone Records. First class and extensive repertoire, best in foreign vocal

and instrumental music. New prices, 7-inch discs 2 Mk., 10-inch 4 Mk. Latest issues. Use Zonophone Records only with Zonophone machines. None genuine without the trade-word "Zonophone." It would be from about this time that the Zonophone Records were given green labels for the new recordings and, as supplies ran out of the other colours, were used on the inherited records which were re-pressed to meet demand. This is another area where information is scarce.



THE TAKE OVER

Before the take-over of the Zonophone business occurred, it is a fact that, for about three years previously, negotiations had been in process to accommodate the combining of the Gramophone interests in Britain with the Zonophone interests in the United States, but I do not have the elaborate details.

It will be remembered that dissension between the producing and sales outlets of the Berliner Gramophone and discs, had resulted in a virtual shut-down of the Berliner business, with the Zonophone business, under the licensing of the American Graphophone and Columbia Phonograph General Companies, being declared the only legitimate disc talking machine business allowable in the United States, an arrangement which, it seems, also put an end to the "Discophone" and "Vitaphone" machine which had recently made their appearance from others. The Gramophone business in England was cut off from American Berliner discs, but supplies of gramophones continued from the Camden Works of Eldridge R. Johnson.

During the long period in which the Zonophone and Gramophone interests were negotiating, business continued with Eldridge Johnson, and the prospective amalgamation of interest with Zonophone never took place, and I wonder if the negotiations were merely a delaying tactic on the part of the Gramophone & Typewriter Ltd., which was, even at the same time, putting obstacles in the way of the Zonophone people securing a firm hold in the market of Europe.

The International Zonophone Company in New York had experienced changes in its Board of Directors since its founding. George H. Robinson, a former stockholder in the defunct National Gram-o-phone Corporation who founded the Universal Talking Machine Manufacturing Company, in December, 1901, with the existing and licensed Universal Talking Machine Company becoming the sale outlet for the Zonophone products, was elected to the International's Board of Dir-

ectors on 7th. January, 1902, replacing F. M. Sargent. On the same day Frank H. Dunham replaced director Edward McCarthy

In March, 1902, Prescott's power of attorney for the American based companies was extended to cover the whole world, except for the North American continent.

On 9th. March, 1903, in place of Prescott's sole Managing Directorship of the International Zonophone Company a Mr. John C. Davidson was elected as a Joint Managing Director and measures were taken to cancel Prescott's power of attorney. There is no smoke without fire, but what these actions signified I cannot say, but changes had commenced within the Zonophone's organisation.

The Directorship was now G. H. Robinson, President; J. C. Davidson, Joint Managing Director; F. M. Prescott, Joint Managing Director; W. C. Dunham (W. C. Spencer), Treasurer; J. O. Prescott, Secretary; and F. M. Sargent.

In May, 1903, negotiations for the sale of the two Universal Companies were in progress, the earlier company of the two having a large interest in the International Zonophone Company. Not having the full details of these negotiations, I can only interpret from what I have and warn that I might be wrong in my submission.

Universal was willing to sell and the Gramophone and Typewriter Ltd. was willing to purchase the Universal Companies' stockholding, provided their International Zonophone Company shares had first been disposed of. Universal were willing to sell these to Prescott or to the Gramophone interests. Deutsche Grammophon A. G., as the Agent of the G & T Ltd. were involved and was willing to purchase the Universal holdings in the International Zonophone Company. Prescott had an option to buy but did not do so. With the sale of Universal's International Zonophone Stock would come the acquisition of Universals' own stock but with F. M. Prescott holding to his own large Universal stocks upon which holdings were based his commercial agreements with the Universal companies for supplies and deliveries. Purchases were made by Deutsche Grammophon in May, and then they were bought by the Gramophone & Typewriter, Ltd. on 3rd. June, 1903, at a meeting held in Paris (France).

Spencer, the Treasurer, had resigned his post with International Zonophone on 25th. May, 1903, and G. H. Robinson, the President, had gone two days earlier. As the new powers of attorney for the company had not been filled, Prescott was still the only attorney as at 9th. June, 1903.

Alfred Clark was elected President in place of Robinson on 9th. June. Cleveland Walcutt was elected in place of Spencer on the same day, Wilfred Barry Owen replaced Frank Dunham, who resigned, and Trevor Lloyd Williams replaced director and Joint Managing Director, John Davidson.

Walcutt and Clark resigned themselves the next day, E. Storey replacing them. On 8th. July Theodore B. Birnbaum was elected, and three days later F. M. Prescott resigned his post as the sole remaining Manager. His brother, J. O., the Company Secretary, resigned on 25th. August, his place being taken by W. H. Randell. Birnbaum was elected Managing Director on the same day.

With Prescott gone, his four recording engineers, departmental personnel and his supporting Agencies deserted the International Zonophone Company at the same time in July, 1903, it seems to me that Birnbaum, the new Manager, in his open letter of September, was really making a virtue out of a necessity, when he disclosed his new policy for the company. He could hardly have carried it on in the old way with all those desertions!

THE ZON - O - PHONE

There were four main origins for talking machines going

under the generic style of "Zonophone", and the first of these was a machine not at all different from the improved Berliner Gramophones. In fact the first Zon-o-phone was a Berliner Gramophone, and the name was applied to the Gramophones by Frank Seaman in 1898, as a publicity stunt to increase the sales of the machine, and probably to remove the confusion which might arise in the mind of the public with the cylinder-playing Graphophones. The "Improved Gram - o - Phone - Zon - o - phone" was advertised by the National Gramophone Company, the company Mr. Seaman had organised to carry on through his sales agency for the Berliner products.

I am not here going to tell the intriguing story of the dissention which arose between Seaman and his suppliers suffice it to say that at one point he wanted to introduce a new type of machine into the business, which he was entitled to do under his contract, with the approval of the Berliner Gramophone Company, the President of which was Horace S. Parvin. He was turned down, but a new machine was made, and the National Gramophone Company, later as the National Gramophone Corporation, began selling the machine which was; -

THE ZON - O - PHONE (PROPER).

Written in March, 1920, in the 'Talking Machine World' of the U. S. A. is this account of how the Zon - O - phone, proper, came into being.

The Zon - o - phone machine was the invention of Mr. L. P. Valiquet, who had been with the American Music Box Company from 1886 until 1889, when he then joined Robert H. Ingersoll in designing and making the first five Ingersoll watches. In 1897, Ingersoll introduced Valiquet to the Berliner Gramophone, and Valiquet began experimenting with this in an independent capacity. In the autumn of 1898 he had designed his new machine, which was the first to have a worm screw governor, and he organised a company known as the Universal Talking Machine Company, and the machines were sold as Zon - o - phones. When Universal went to the Victor Machine Company in 1903, consequent upon the take-over of the whole of the Zonophone business by the Gramophone & Typewriter, Ltd., Valiquet was kept on by Victor as their consulting engineer until 1906.

(Unfortunately for this story, "Universal" was founded in February 1898!)

Valiquet later designed the small "Vanophone" machine for the Garford Manufacturing Company, which firm was soon taken over by Otto Heineman's General Phonograph Corporation, Inc. Later still Valiquet designed two successful motors for the Aeolian Company of America's "Vocalion" machines, after which he joined the staff Otto Heineman's firm in 1916, leaving in 1919.

Valiquet's Zon-o-phone was the machine which Seaman desired that Berliner Gramophone Company should take on, and it was his associates in the National Gramophone Co. which took a part in the formation of the manufacturing company, the Universal Talking Machine Company. The Zon-o-phones were in full manufacture by the end of 1899.

The various models produced by this company and the associated International Zonophone and Universal Talking Machine Manufacturing Companies, constitute the Zonophones proper.

After the take-over, Zonophones were made independently in Europe by the Gramophone-controlled International and British Zonophone Companies, and, in America, by the Victor controlled Universal Companies. (In 'Talking Machine Review No. 56/57, pages 1463 - 1468 we showed some European Zonophones, as produced by the company after its purchase by the G & T Ltd. Those models without tone-arms had nearly all been introduced by 1903.)

One of the features of the early Zon - O - phone machines was the protruding 'anti-skid' peg in the turntables, and the single-sided Zon-o-phone records were given an indent on the reverse into which the peg fitted. This feature was on both the American and German-made discs. The American product found its way to Europe two years before the International Zonophone Company was founded.

Some of the first discs sold for Zonophone machines in America were nothing more than copies taken from Berliner discs. Copying was not confined to the cylinder trade! With the introduction of the National Gramophone Corporation's "Shield and Legend" impressed on the surface of the playing side of the discs, the reverses carried a legend, also impressed, from the Universal Talking Machine Company, the proprietors of the discs. This read:- "All rights reserved. Conditions of Lease. This record is leased upon the express condition that it shall not be copied or duplicated, and that the full right of property and possession immediately reverts to the Universal Talking Machine Company upon violation of the above contract." These discs were sold in Europe and were followed by a new design on the face after the National Gramophone Corporation was put into bankruptcy. These simply had Zonophone Record in a cartouche above the spindle hole, with crossed clarions below at centre and a little filligree motif above, in form of a lyre. The reverses known were still given the indent but otherwise plain.

Later types of American Zonophone Records were not part of the International Zonophone Company's International Repertoire, and were made after the loss of the American "Zonophone" companies' independence.

The European International Zonophone Records commenced with the Zon-o-phone Schallplatte with labels of black paper with a gold ring near the label-circumference. Printing was in German, in gold lettering. Under the name style was "hergestellt von der International Zonophone Company" with "Filliale Berlin" immediately above the spindle hole, to the left of which was "New York" and to the right "Berlin". The lower half of the label was concerned with the record's contents.

The first alteration would appear to be the inclusion of "St. Petersburg" as a third city and later still, "London" made a fourth city. Then all the city names disappeared, and the outer ring disappeared from the design at an unknown date. So far, I have no knowledge of the outer ring being on any French Disque Zono-phones.

The appearance of the different labels styles was probably in the following order in Europe:- Zon - o - phone Record from the U. S. A. inscribed; Zon-o-phone Schallplatte; the Russian label in Cyrillic script; Disco Zonofono for Italian dealers; Zon-o-phone for Britain and English speaking countries; and Disque Zon-o-phone, firstly for Belgium, then for France. The Spanish and Portuguese "Disco Zon - o - phone" used for the South American countries may have been the next to appear. The Romanian, Greek, Turkish, and Egyptian labels are unknown to me.

The European reverses, some with and some without the anti-slip indentation, are known with plain backs, with "Reproduced in Germany" on plain backs, with "Zonophone * Zonophone*" within concentric circles and "Reproduced in Germany" and then when the Agents became responsible for recording sessions there came the combined "C. J. U. Compagnie Belge du Zonophone and Societe Française du Zonophone" embossed on the reverses, still with the indentation and "Reproduced in Germany", plus the words "Importe"; and the A.I.C.C. embossed reverses with those initials and "The Anglo-Italian Commerce Co., Marca Depositat, I Midlidri del Mondo, Genova-Milano". There remains the J. Girard back which, like the Ullmann back, is known to have been used on both Disque Zon-

o-phones and Disco Zonofonos, having indents and without, and having "Reproduced in Germany" and without.

The various labels and reverses are to be found in many combinations and, without some archival information yet to be discovered, I find it impossible to provide any logical explanation of the variations indicating any settled policy by the International Zonophone Co.

One variation was the use of the hyphens in the word "Zon-o-phone", which, it would appear to me, were constantly used by the International Zonophone Company, but which were dispensed with by the Gramophone & Typewriter-controlled International Zonophone Company, although the older printing blocks were used on their green-labelled Zonophones.

HARASSMENT AND LITIGATION

Before Frederick M. Prescott organised the International Zonophone Company on behalf of The Universal Talking Machine Company and the National Gram-o-phone Corporation, he was already enjoying the concession of being the Sole Exporter for those two companies from his large business which was carried on at Edison Building, 44 Broadway, New York, a business of Exporters and Importers in many lines of merchandise, but in which the Talking Machine products had a prime place, as his advertisements in America's "The Phonoscope" show. Before being appointed as Sole Exporter for the Zonophone Products, by the National Gramophone Corporation, he had enjoyed a similar position as Frank Seaman's Sole Exporter of Berliner machines and discs, a condition which did not last for very long, as the Berliner Gramophone Company, unilaterally declared Seaman's contract with themselves as void, and they ceased to deliver any more Gramophone merchandise to him. Prescott, thus denied the Gramophone as well, was surely pleased to concentrate on the Zon-o-phone exports as a replacement.

Earlier, Prescott with a partner, Walter C. Stevens, had built up a flourishing business in the exportation of Edison Phonographs and Records, which is probably why his business premises were styled "Edison Building" and it is also likely that it was through his Edison, and other lines that he already knew of dealers in foreign countries who could be induced to stock the Zonophone lines once they had come into his hands. Hence the Casa Edison agent in Rio de Janeiro, and the Nicole Frères establishment in London, both Edison stockists, taking on the Zonophone, once the International Zonophone Company had been formed. In pursuit of the continued success of his Export / Import House, F. M. Prescott had made two European tours before the turn of the century, once being accompanied by a recording expert.

With the Berliner patents still to expire, the Gramophone business in Europe had kept a watchful eye on ports of entry for the allegedly infringing Zonophones in order to confiscate, and another ploy had been to apply for "Zon,o,phone" and "Vitaphone" as registered trade marks unto themselves in a number of countries in Europe, including the United Kingdom, with respect to Zon,o,phone, which they registered on 29th. March, 1900, No. 229,869 in class 8, for apparatus for recording and reproducing sounds.

In March, 1903, Prescott, as Managing Director of the International Zonophone Co. and as the Attorney for the Universal Talking Machine Company, on that company's behalf gave notice in the Chancery Division of the Royal Court of Justice, London, for a motion to have the Gramophone and Typewriter, Ltd.'s registered trade mark removed from the Register, holding that the Zonophone had been sent into Britain in considerable numbers in 1899, marked with the word "Zonophone", and had continued to arrive since, exported by, and imported by, his International Zonophone Company. He alleged that the Gramophone Company Limited had registered the trade mark during some negotiations which were

going on with Universal over the matter of an amalgamation, in order to give themselves an advantage in such negotiations. That the Gramophone Co., Ltd. and the succeeding Gramophone and Typewriter, Ltd. had had no bona fide intention of using the trade mark, and had refused to vacate the registration.

On their side, Mr. Broad, Counsel for the Gramophone & Typewriter, Ltd., lay claim to the word Zonophone on the grounds that Berliner Gramophones had been sold in America, between 1896 and 1900, as Zon-o-phones, (which could be proved by the National Gramophone Company's advertisements of 1898, although these had not met with the approval of the Berliner Gramophone Company at the time! - F.A.) and Broad also incorrectly "corrected" Prescott by claiming that the Universal Company's "Zon-o-phones" did not arrive in Britain until 1900, and, as for the registration of "Zon,o,phone" as a trade mark, the former Gramophone Co., Ltd., before December, 1900, had intended to apply the name to a particular type of their Berliner Gramophones but such intention had been abandoned. Mr. Broad also claimed that it was not intended that the Gramophone & Typewriter Ltd. should purchase the mark from the Gramophone Company Limited, along with its other assets, and that the G. & T. had no objection to the mark being struck from the register, but they did dispute that the Universal Talking Machine Company had any exclusive right to its use, which he again claimed was first invented and put to use on Berliner Gramophones, made by the Berliner Gramophone Company under the Berliner patents, to which his clients, Messrs G & T Ltd. had rights in Britain.

The Liquidator of the former Gramophone Company, Ltd. submitted that the Universal Talking Machine Company was not the "person aggrieved", and that the only persons entitled to use the word "Zonophone" were the Berliner Company, and that Universal had no interest in it, and the motion for its removal from the register should be dismissed.

A Mr. Russell, for the Gramophone and Typewriter, Ltd. submitted that Universal ought to pay their costs under the circumstances that G & T., Ltd. should not have been made the respondents, as they were not the registered holders of the mark, it not having passed with the purchase of the Gramophone Company, Limited's business.

Mr. Justice Byrne held that the motion was well-founded, that with the sale of whole of the Gramophone Co. business to the Gramophone & Typewriter, Ltd. did go the sale of the registered trade mark of "Zon,o,phone", assuming it was a good registration. The Judge said that Universal claimed that the word Zonophone had been in use by themselves before the Gramophone Company Limited registered the word, and, unless they were advised otherwise, they had the intention of registering the word, once the present registration was expunged. He held they were the parties aggrieved and were entitled to make the application for removal.

At the end of his conclusions, Judge Byrne said, "I think the Applicants are entitled to their costs. Here was a registered trade mark which ought not to have been upon the Register as it was; both the respondents (i.e. Gramo Co. Ltd., and G & T., Ltd. = F.A.) were interested in the question, and it was necessary to bring them here in order that the Order to which the applicants are entitled might be made. "Under these circumstances I make the Order as to costs against both Respondents. They can settle it between themselves."

In Germany, litigation had begun much earlier, when Deutsche Grammophon A. G. began patent actions against Messrs Bumb and König of Berlin, alleging that the imported Zonophones in which they dealt were infringing the German Berliner patents.

By 19th. December, 1900, Bumb and König had founded their "Zonophon G.m.b.H." company which felt constrained to advertise the following notice in the Phonographische Zeitschrift of that date, which appeared in the Business and Personal Notes column:-

"The Deutsche Grammophon-Gesellschaft has brought patent actions against our legal predecessor, Messrs Bumb & König in Berlin, by alleging that our Zonophones infringe their patents. In these actions we have procured the legal opinions of two eminent experts, (1) by the Engineer and Patent Lawyer, Pieper, (2) by the Court expert Patent Lawyer, Deissler, of Messrs. Patentbureau, Kuhnt und Deissler.

"Both these gentlemen have unanimously and, in a most definite and convincing manner, expressed their opinions that our Zonophones in no way interfere with the patent rights of the Grammophon Gesellschaft. These legal opinions are currently in the possession of our Lawyers and are, upon request, available for inspection.

"We must, therefore, emphatically reject the allegations made by our competitors and request you do not allow yourself to be in any way restrained by short articles and publications, from purchasing our goods. We have already instructed our Lawyers to proceed against such allegations by our competitors.

"Steps are, however, being taken, in addition to these, to ensure that our clientele is not molested by threats of legal actions and the like, for which purpose a substantial sum has been deposited with our Lawyers, as will be confirmed by them, to enable them to deal, free of charge, with any actions which may be brought against our customers.

"We request our clients not to allow themselves to be restrained by threats of legal actions from purchasing our goods, but to notify us of any proceedings brought against them with a view to further action.

"Yours faithfully, Zonophon G.m.b.H., 63.Ritterstrasse, Berlin S.W."

Deutsche Grammophon A.G. registered the names "Zonophon" and "Vitaphon" as protected trade marks. (Under the Trademark Law of 12th. May, 1894, of Germany, they were protected in respect of phonographs and phonograph cylinders and their use was only permissible for registered trademark owners, and was forbidden to any other manufacturer or dealer, under penalty of a minimum fine of 150 Marks.

So, as in Britain, The International Zonophone Company, when formed, found its trademark in Germany already registered to its rival!

In France, after the substantial Musical Instrument House of Charles et Jacques Ullmann of Paris had taken up the Agency for Zonophone products in October, 1902, this company and the International Zonophone Company of Berlin soon found themselves in legal trouble with Alfred Clark's "Compagnie Française du Gramophone. S.A.", over registered trade marks. La Compagnie du Gramophone had registered two trade marks on 26th. June, 1902, one of which depicted a complete disc record having a black label with gold inscriptions, framed in a surrounding gold ring, and the claim was made for the colours of black and gold, as well as to the general layout of the label. Such a claim was invalid in Britain, as colours were inadmissible. It is obvious that as soon as Ullmann's, with their Société Française du Zonophone, began selling German-made Zonophone Schallplatten with their own Disques Zon-o-phone, they would be infringing the registered trademark of the French Gramophone Company.

The other mark was for the reverse of the Gramophone disques, which showed the word "Gramophone" twice, within two concentric circles, separated by an asterisk at each end of the words. This identical layout was also in use on Zon-o-

phone Records with the word "Zonophone" in lieu of the word "Gramophone". The French registration numbers were 73,500 and 73,339.

La Compagnie du Zonophone and the International Zonophone Company of Berlin were also in trouble over the use of the word "Zonophone", for La Compagnie Française du Gramophone had registered the word in its name of 17th. March, 1900, to be applied to talking machines and legal proceedings were commenced against them, for use of the French Gramophone Company's registered trade mark - which had been registered before the International Zonophone Company had come into existence. But, as in England, the International Zonophone Company began proceedings under the laws of France to have this registration annulled, before they themselves were proceeded against.

With these two pending suits, and another over the labels and reverses, some sort of compromise was reached between Frederick Prescott and Alfred Clark, and the actions were curtailed. It seems that the Zonophone*Zonophone* back was abandoned and black labels were to be abandoned after stocks were exhausted. Ullmann's themselves registered a series of differently-coloured labels as their own trademarks and, as in England, the Gramophone Company in France was willing to give up its claim to "Zonophone" as a trademark. There seems also to have been an understanding reached over price maintenance between the owning companies and their dealers, and of parity of prices for like products of both companies.

But all these arrangements hardly had any practical existence, if any at all, as the sale of the majority shareholding in the Zonophone business to the Gramophone & Typewriter, Ltd. was then quite imminent. Ullmanns then deserted the Zonophone product entirely.

Deutsche Grammophon, in Germany, also put in an interference to prevent the granting to Prescott of a patent for double-sided records.

A DOUBLE - SIDED DISC PATENT

SOME ODDS & ENDS TO CONCLUDE

The Zonophone Agent in Rio de Janeiro, at Casa Edison, was Fred Figner. The Petit/Prescott patent for double-sided recorded discs had been granted in Brazil. When Prescott founded the International Talking Machine Company m.b.H. to make the Odeon Double-Sided discs and the Odeon machines, he was still the half owner of the double-sided patents taken out in various countries.

In 1910, in Germany, there appeared an article entitled "The Double-Sided Disc as an Export". The Phonographische Zeitschrift had this to say:- "If the news we have received from Brazil is correct - and unfortunately there seems to be now no reason to doubt it, - the export of double-sided discs is likely to suffer a serious blow.

"The case is as follows. About a year ago (i.e. 1909=FA) a merchant at Campinas, Brazil, named Fred Figner, of the Odeon business, acquired patent 3465, which deals with double sided discs and was, until then, owned by the "Odeon" Company. He then regarded himself as justified in confiscating and rendering useless all double-sided discs, meant for sale in Brazil, which did not originate from the Odeon company.

Figner had, before undertaking this battle against competition, had patent 3465 confirmed by the highest court.

"But other firms did not do this and the result was that Figner was authorised to confiscate the discs concerned, when in the hands of individual dealers, Judge Aquino e Castro set up a commission consisting of a legal secretary, two officials and two experts, who confiscated large numbers of discs in all the shops in Campinas. The firms chiefly concerned by this ban are Beka, Favorite and Homokord.

"Many discs were similarly confiscated in Sao Paulo & Mr. Figner claims, openly, that he proposes to exploit his rights quite ruthlessly and to take proceedings for illegal sale against dealers who sell makes of record that infringe his patent or have no license.

"Figner has also commissioned a lawyer to carry out further confiscations in the interior of the country, and this may have happened by the time this goes to press.

"What is to be done?

"To push single-sided discs at a place where a double sided one, namely, Odeon, is available, is to cripple oneself for, obviously, the public will prefer to buy a double sided disc rather than a single-sided one of the same quality and at the same price.

"To dispute the patent would be difficult since it was not only granted, but also confirmed by a verdict of the upper court. To do business with Figner, and eventually to take a license from him means to recognise his rights and to capitulate. There seems to be no fourth possibility and unless there is a sudden change in the situation we must resort to one of the last three.

"It is obvious that our manufacturers, firmly committed to the Brazilian market, are not prepared to wait until the patent expires and so lose hundreds of thousands of marks and sacrifice their whole competitive position. Perhaps the best provisional action would be to register anew known patents on double-sided records, and, on the grounds of this registration, put the discs again on the market until a judgement is given. If only a few well-capitalised firms do that there will be such a tangle of legal actions that it is doubtful whether Herr Figner will have enough zeal or money to fight thereon.

"It is clear that Odeon, themselves, are not hand-in-glove with him, since they have sold him the patent in question rather than exploiting it themselves. This circumstance in itself, gives good cause for hope that the trade in double sided discs will not be wrecked by a trick played in Brazil."

The Ademor Petit patent had been applied for various countries from 1901. In the United States it was not granted until 5th. January, 1904, by which time, of course, the Zonophone Records, which it was hoped to cover, had become the property of the Victor Talking Machine Company. In Austria the patent had been granted on 28th. December, 1902, and so did cover the Zonophone Records, should any of the double-sided variety have been sold in the Austrian Empire. The patent was also granted in the German Empire and in England, but by the end of 1907, both the German and Austrian patents had been challenged and declared invalid by the legal authorities in both countries. The fate of the British patent is unknown to me, but the proliferation of double-sided discs in Great Britain between the years 1906 and 1908 indicates that the protection that should have been afforded to the Odeon Records was not sustained. In the U. S. A. where the patent had passed to the Victor Talking Machine Company, the patent came into question in an Action brought by Victor against the American Graphophone Company over their introduction of double-sided Columbia Records. Had the patent been sustained in America it would not have expired until 1918 but the numerous double-sided makes of discs which were on sale there before then indicates that the U. S. A. patent had also lost its validity. As a matter of fact, the patent was not for a double-sided recorded disc, per se, although this had been part of Ademor Petit's original claim, but rested on the proposition that by pressing, simultaneously, two recorded dies into the plasticised material from which the discs were made, a better and less defective product with a higher grade of homogeneity of the mass was obtained than with single-face records with comparatively smooth reverse. It was also claimed that the quality of reproduct-

ion was similar for the two faces, an advantage where pieces taking up more than one side had been recorded. In single-faced records the characteristics were often quite different as between sequential sides.

The Petit patent was defeated in Austria on the proposition that, as it was admitted by the patent owners, that double sided records were known before the application of the patent, and seeing that the only practical way of producing such discs was by a simultaneous pressing of both sides, that any advantage that was claimed for this process could not be held to be new as to invention or discovery, as it was the physical consequence of the process already known before the patent was applied for.

THE BERLIN PLANT

At the time when the International Zonophone Company was acquired by the Gramophone and Typewriter, Ltd. the company was grinding all its own powdered material for the presses using two large rollers and blankers. Other equipment included six edging machines, one accumulator, one pressure pump, one artesian well, one pump for matrix plant for head back plates and, for the wax plant, there was one large cauldron, twenty moulds and a facing machine. There were four lathes, two drill presses, one dynamo of 500 amperes and another of 1,000 amperes, a 45 horse-power motor for the pressing plant and one 10 horse power motor for current supplies. All Zonophone Records were made on the premises with Herr Carl Max Goldstein, a German subject, General Superintendent of disc manufacture, with four years experience in the art of producing both single and double face records. Edward Martin Kearsing, an American citizen, was the foreman being most concerned with the mixing of the materials and the pressing of the discs. Leo Czlenov, a Russian citizen aged 24, was the final inspector of the Zonophone Records before they were packed for shipment.

DAN SMOOT, WILLIE ROUSE, & JOE BATTEN

Joe Batten, pianoforte accompanist, recording manager and general orchestral recording conductor, published his life story, in 1956, under the title of "Joe Batten's Book - The Story of Sound Recording" in which, on pages 31 to 34, he relates how he first became involved in the sound recording business, as an accompanist, substituting for his friend Willie Rouse who, himself, recorded vocal numbers for the black-labelled Zonophone Records and, later in his career, was heard on wireless (radio) and recorded as "Wireless Willie".

As Joe Batten recalled, fifty-six years after the event it was on a September morning in the year 1900 when he set forth to Hatton Garden for his first stint as accompanist for recording purposes, his venue a shabby office which had a name-plate on the door stating "The Musiphone Company".

The occupant and recording expert was the American, Dan Smoot, who engaged him all day accompanying the Australian baritone, A. H. Gee, and the English baritone, Montague Borwell. The singers alternating in singing batches of cylinder records of a limited number of titles.

The intriguing fact of this story is that Joe Batten tells his readers that "Musiphone, in after years, was to change its name and become of standing as manufacturers of the well-known Odeon Record."

Other than Joe Batten's mention of the Musiphone Company, I know of no other reference to it, and to this end I investigated all occupants of Hatton Garden in the London Directory for the year 1900 and there is no mention of the Musiphone Company, nor of Dan Smoot, but as their occupancy of an office for recording purposes may have been for only a short duration, the omission of their names from the London Directory is not surprising.

However, as this further look at the International Zonophone Company has reiterated, the Odeon Records business was founded as a direct result of the take-over of the Zonophone business by the Gramophone & Typewriter, Ltd. and Dan Smoot, chief recording expert for Zonophone, continued in the same capacity with F. M. Prescott's new venture with the International Talking Machine Co.m.b.H. in Berlin, and although these two companies came into existence after the Musiphone Company mentioned by Joe Batten, none-the-less, Dan Smoot and F. M. Prescott, would appear to be the links between these three companies as experts for all three and thereby support Batten's contention that Odeon Records developed from the Musiphone Company.

It is highly probable that Smoot, in 1900, was recording master cylinders for F. M. Prescott's business at Edison Building, 44. Broad Street, New York. Its sixty page catalogue of December, 1898, which included "Prescott's Master Records", had one page of "Popular English Songs", the underlining appearing in his advertisement, and once embarked upon these I would suggest that further recordings would be required as stocks dwindled and that Dan Smoot would have been the gentleman to undertake the recordings, for, when Prescott made his second visit to Europe at the end of the last century in the interests of his home and overseas trade he had been accompanied by an un-named recording engineer. It should also be remembered that while Managing Director of the International Zonophone Company in Berlin, Prescott was also a director of the cylinder producing and recording firm formed in Liverpool, England, named "The International Phonograph & Indestructible Record, Co., Ltd." where Ademor Petit, was in full charge of developments. Prescott had been assigned half the right in Petit's double-sided record patent when granted (in the U. S. A. it was 1904).

WILLIE ROUSE AND THE KOSMOPHONE MACHINE

William Thomas "Willie" Rouse, who described himself as a pianofortist and a "Society Entertainer", and Dan Smoot's erstwhile accompanist at Musiphone, had kept up his association with Smoot by making records for the International Zonophone Company. His recordings were probably made just a few months before that company was taken over by the G & T, Ltd. because his name does not appear in the International Zonophone Records catalogue of June, 1903, although he did appear in the first catalogue of the British Zonophone Company of 1904 - his records having catalogue numbers of the "old" Company.

Soon after the Charles & Jacques Ullmann agency for the International Zonophone Company had been established in London on 28th. March, 1903, it was discovered that the New Polyphon Supply Company at 2, Newman Street, London, were selling machines which were held to be infringing the British Letters Patent under which Zon-o-phone machines, made for the Universal Talking Machine Company of America, were protected.

For confirmation of this, Willie Rouse was, on 31st. March, 1903, sent round to the New Polyphon Supply Company's showrooms (where Zon-o-phone and Kosmophone talking machines were on display in the window and on the counter) with the purpose of purchasing a Kosmophone.

In an affidavit, Rouse said that he was handed a catalogue, which presumably detailed some Kosmophone machines, and which he kept. He chose to buy a Kosmophone costing £3 -2s. which was inclusive of two Zonophone Records at 4s. each. Both the catalogue and the receipt for money paid for the machine were entered as exhibits in the action brought against the New Polyphon Supply Company, Ltd. for infringement of Patent 24629 of 1899, which had been taken out by the Universal Talking Machine Company's Patent Agent & Trustee in London, a Mr. William Lloyd Wise, but at the time the proceedings were commenced by the Universal Company through F. M. Prescott on 25th. June, 1903, had yet to be assigned to the Universal Talking Machine Company of America. By this

date, the Universal Talking Machine Company was the property of the Gramophone & Typewriter, Ltd. and was soon to come under the control of the Victor Talking Machine Company of Camden.

The result of this Action is unknown to me, but suffice it to say that experts called for both sides gave opposite opinions as to whether or not the mechanism of the Kosmophone infringed parts of the Zon-o-phone covered by the patent.

"Kosmophone, in 1901, was the "Trade Wörte-Marke" associated with Bumb & König G.m.b.H. the firm which had already created the "Zonophon G.m.b.H." Company to handle its importations of Zon-o-phone machines and records from the U.S.A. and then became the German and Austrian Agents for the International Zonophone Company when it was formed in May, 1901.

Bumb & König G.m.b.H. claimed to be the first company in Germany to completely manufacture disc talking machines and they were probably selling these at the same time as their Zonophone G.m.b.H. company was selling the American-made Zon-o-phones and it would not be surprising, therefore, that the Kosmophone should include constructional similarities to the Zon-o-phones.

Bumb and König were to become the proprietors of the Beka records.

The Zonophone G.m.b.H. was still selling Zonophone merchandise in 1908, but Bumb & König had by then become dissociated with the company.

Confusingly, in 1903, there was a "Kosmophon Gesellschaft" in existence in Hannover, in November, which may or may not have been associated with Bumb und König, and there was another machine circulating called a "Kosmograph".

DISCO ZONOFONO 12617

In the booklet accompanying "The Record of Singing" (a boxed set of 12 long playing records from E. M. I. Records Ltd.) for side 17 there is an entry for Eugenia Mantella, the source of which is given as "Zonophone 12617 (6496), recorded 1904/5, sung in Italian." The recording or artist's location has not been given so one cannot tell whether or not this was originally a Disco Zonofono recording, but the number does come within a group of old International Zonophone Company catalogue numbers about which we still seek details, viz., 12596 to 12621. Number 12595 was the highest number included in the International Zonophone catalogue of June, 1903, (Another Disco Zonofono recording has been entered in the E. M. I. booklet simply as "Zonophone").

As 12617 has been allocated the number 6496, presumably a separate matrix number, not typical of International Zonophone Company's practice, one speculates whether this recording was one which had already been contracted for but was actually recorded by the Gramophone & Typewriter Ltd.'s experts and so given a separate matrix number, as was that company's practice, for the Zon-o-phone recording engineers had, allegedly left the firm with F. M. Prescott's retirement in July, 1903.

It is known that a reverse procedure was enforced, for a short while, in that the old International Zonophone Company catalogue numbers were replaced with Gramophone & Typewriter Ltd.'s own "National and Category" system of cataloguing but retaining the original Zonophone numbers as the matrix number.

CONCLUSION

And so I close this further look at the independent International Zonophone Company of Berlin and New York, replete, as it is, with suppositions, deductions and uncharted waters. I have deliberately refrained from presenting any substantial account of the events in the U. S. A. which led to the rise of the Zon-o-phone business there consequent upon the breakdown of the commercial relationships between the Berliner Gramophone Company of Washington, D. C., and its

Sole Sales Agent, Frank Seaman, although I have seen much of the historical data which has been unearthed by Professor Ray Wile of New York, thus he is much more competent (and is rightfully the correct person) to disclose that story than I; an intriguing and complicated story which must lead to a re-appraisal of the present-day acceptance of tales of "Columbia plots" and "Renegade Seaman" accusations.

Neither have I attempted to deal with any of the details concerned with the prolonged negotiations for the proposed merger of interests between the founders of the Gramophone Company in Britain and the officers of Frank Seaman's National Gramophone Company in the U. S. A. and the succeeding National Gramophone Corporation, the former American company having already established a small amount of business in Britain before the Gramophone Company was founded (with the aid of William Barry Owen, a former officer of the National Gramophone Company) and the subsequent loss of its British business in Berliner products as a result.

Nor have I dealt with the continuing history of the Zonophone product in America in the aftermath of the Court Orders which brought the Berliner business to a halt in the U. S. A. although again I have been privy to some of the material which has been discovered which bears upon it, material which involves Eldridge R. Johnson, the one-time independent Deutsche Grammophon G.m.b.H. and Clark's "Société Française du Gramophone" before they were controlled from London. This too will be a complicated and intriguing story but a story which may not be told for many years yet.

Postscripts:- Frederick Marion Prescott, the founder of the International Zonophone Company, died in a New Jersey General Hospital on 30th. July, 1923. In September, 1923, there was an appeal for financial help to be given to Mr. L. P. Valiquet, who had been ill for many months, which had cost him 4,000 dollars and left him penniless. Valiquet was described as the inventor of Zon-O-phone machines and records in 1898. When Louis P. Valiquet subsequently died of his illness at his home in Chicago, on 19th. 1925, it was said of him that he was known throughout the industry as "The talking machine motor man". In his latter years he had designed at least two motors which were used in the Aeolian Company's Vocalion machines in America.

* * * * *
Starr - Gennett
continued from page 1789

Acknowledgements re. Starr - Gennett article.

Morrison-Reeves Library, Richmond, Pamphlet File
Historic Landmarks Foundation, Huddleston House, Cambridge City, Indiana, Starr Piano Factory File.
Susan Landau, Advanced Practicum, "Starr Piano Company - Community Decision Making", November, 1977 (Earlham College Paper)
Bob Goodwin, Director of City Planning, Richmond, Indiana
Mr. and Mrs. Frank J. Robinson, Richmond, Indiana
Wayne Vincent, Richmond, Indiana
Albert Gentry, Richmond, Indiana
Gertrude Ward, Earlham College
Adrian Ellis, Region Nine Development Commission, Connorsville, Indiana

* * * * *
W A N T E D (for example-Coliseum, Beka, Odeon)
Records of the (Berlin) Palais de Danse Orchestra conducted by Vintilescu. } Ernie Bayly, 19 Glendale Road, Bournemouth, or, Hoffmann. } BH6 4JA. England

BILLY WILLIAMS RESEARCH

For those possessing Brian Rust's book "British Music Hall on Record" here are some corrections to the Billy Williams entries.

Page 284 Pelican Records P-54 and P-57 were not from Jumbo matrices.

Page 285 Pelican Records P-56 was not from Favorite master.

Page 289 Pelican Records P-55 was not from Jumbo master.

P-55 the correct title is "My Girl from London Town" and not "My (sweet) Lass from Glasgae T"
Page 291 Jumbo Record 825, queried, is not Billy Williams, but Morny Cash, and this number is among Cash's list on p.16.
Page 292 Coliseum Records 545 & 546 were not from Homophon, masters. They were from Jumbo masters.

Page 292 Coliseum Record 543 was not only from Favorite masters, but also Jumbo master.

Page 292 Coliseum Record 543 was not from Homophon master but from Jumbo master and the title is "Oh, Molly McIntyre" and NOT, "Where does Daddy go when he goes out?"

Page 292 Coliseum Record 544, as "Molly McIntyre" should have been applied to "Where does Daddy go when he goes out?" and was pressed from both Jumbo and Favorite masters, and NOT from Homophon master.

Page 293 Reverse of Coliseum Record 544 was "The Ragtime Wedding, given by Mr. Rust, derived from Jumbo master and probably a Favorite master, later on.

Pages 292/293 Scala Record 468 was from Jumbo masters, although Favorite masters may have been used as well later on.

Page 292 Scala Record 533 both sides were from Jumbo masters although Favorite masters may have been used as well later on.

NOTE:- The Jumbo Record original recordings mentioned above do not appear in "British Music Hall on Record", although issued as Jumbo Records.

Page 293 Regals G6648, G6649 and G6650, both sides of each. None of these was from Favorite masters. All were from Columbia-Rena Records, the original issues being omitted from "British Music Hall on Record".

Page 294 Ariel Grand Record 928 "Oh! The Sailors of the King" should be on page 291 next to the Zonophone Record The Twin 965, and Ariel Grand Record 2101.

Page 294 Ariel Grand Record 928 "I shall have to ask my Mother if she'll let me" should be on page 294 but next to Zonophone Record, The Twin, 1380 and Ariel Grand Record 2147.

Page 294 Columbia Record 2929 was NOT by Billy Williams but was Capt. A. Williams conducting the Regimental Band of H. M. Grenadier Guards, on both sides.
The Regal, G-6783 was an original issue.

Page 295. It is highly unlikely that both sides of Diploma Record C-63, as sung by Billy MELVILLE, were recorded by Billy Williams, as Mr. Rust suggests that "they obviously were". Apart from the fact that Billy Williams is not known to have recorded under any pseudonyms, it is known that "Billy Melville" was a spurious name concealing that of another artist, unknown so far, the "Billy Melville" masters being used on other labels with different artist credits. At the time that Diploma C-63 was issued, the proprietors of the Diploma Record labels were having their records pressed by a German company, and the Melville title matrices did not come from J. E. Hough Ltd matrices. They were original recordings as were ten other titles credited to Melville which were the songs of Billy Williams. Melville was probably Jack Charman or Harry Cove.

"British Music Hall on Record" by Brian Rust was published by The Gramophone (magazine). 177. Kenton Road, Harrow, Middlesex.

The following article was in Part 3 of "Music of all Nations", the completion of which was promised in 30 fortnightly parts. Publishers were Amalgamated Press. We cannot see a publication date, but hazard late 1920's to 1930.

Mr Dawson's Centenary still being relevant, we are grateful to John Goslin who loaned us the book. . . .

"Things in the musical world as well as in any other departments of life change, and my own view is that the next few years will witness a vastly different state of affairs from that of the present day. As far as one can see, we seem to have reached an age of mechanically produced music.

Old-fashioned homely functions known as the 'musical-evening', when everybody must sing or play, has practically ceased to exist. It is a pity, in some ways, for there are few pleasures like producing one's own music. Yet it cannot be denied that very often these functions were painful affairs. To this day I have dreadful recollections of one of my sister's suitors singing endless repetitions in a raucous voice of "My Beautiful, My Beautiful". No doubt many readers can recall similar inflictions, which had to be borne because it was impolite to do otherwise.

Today, the wireless is switched on, or a gramophone is wound up, and instantaneously the company is entertained by vocal or instrumental music sung or played by a first-class artist. True, that kind of thing has its limitations but we live in an age of ease and comfort, and it is certainly easier, and generally more satisfactory to adopt the new method.

Personally I have no reason to regret the new developments in the musical world. I was one of the first singers to make Gramophone records, and I suppose that, for better or worse, millions of people must have heard my voice through that medium since I began.

Record making has undergone many changes since I first became associated with it. When I was serving my time in my father's ironworks in Australia I had the constitution of a prize-fighter.

I was strong enough for anything, and strong I had to be when I took up gramophone work. The first time I made a record I was a student of Sir Charles Santley, and as I had come to the end of my resources I could not afford to be particular about what I sang. I was less anxious about my reputation than about earning a living.

I sang what the public wanted at that time. Ballads of the sentimental kind were all the rage, and ballads I gave them in large numbers. "Coming Home", "The Old Church Door", and others of that character.

In the studio I found myself surrounded by about eight or ten recording trumpets, and I sang into them until I was tired out. Sometimes I sang as many as a hundred and fifty times in a day, never stopping except for a meal.

Not every singer had the staying power for such an ordeal, but I had, and I was rather pleased, for it meant the rich replenishment of an exchequer that needed it.

Nowadays, gramophone recording is a very different matter. One sings into an instrument that is so sensitive that a cough or a shuffle of the feet in the same room will spoil everything, and once a record is made the singer is not troubled further.

The sensitiveness of the apparatus sometimes leads to complications. Near a studio which I used to attend there were a number of fowls kept by householders, and frequently when we were making a record the music of a classical aria would be mingled with the cock-a-doodles of neighbouring fowls, a mixture which was very inartistic, to say the

least. The gramophone company thought the matter over, and decided to buy the fowls. This did not solve the problem for a little later it was discovered that the householders in the vicinity had come into possession of barking dogs. Thereupon it was decided to try another method. The windows of the studio were bricked up, and the menagerie outside was defied to do its worst.

Of course, I usually prepare a song before singing it, though I think that in the case of light music I can often do better by not practising it to more than a very limited extent. I made only one of my most popular records without any practice at all. The manager of the studio came to me one morning with some music in his hand and said, "Here is a song that is going to be very popular." It was the Cobbler's Song from "Chu Chin Chow."

I replied that I would have a look at it, whereupon he said "But we want you to sing it now." And after running through it once with the orchestra, I sang it immediately.

To obtain good records the gramophone companies go to no end of trouble. In every way reasonably possible the peculiarities of artists are studied. In some cases there must be an audience present in order to supply the artist with the necessary inspiration. Chaliapin, Melba and Sir Harry Lauder prefer an audience, but it is immaterial to me whether others are there or not. Pachmann, as one might imagine, is a little curious. Sometimes he wants an audience, and at others he will not have one on any account. On one occasion when an audience had carefully been collected for him he turned sharply round and exclaimed: "Take those people away, will you? They make a noise; they disturb me." So the people in the room had to rise and steal away with as much dignity as they could.

It is impossible to avoid noticing how public taste has changed in regard to records, and, indeed, to music generally. The old style of ballad is now as dead as can be. If we recorded them the public would not look at them. Today, they demand songs of a class that twenty years ago would have been considered highly classical. That is the measure of the improvement in taste.

Gone for ever are such numbers as "The Bandolero" and "The Bedouin Love Song," while as for a number like "Thora", to sing it at a modern concert would invite the audience to sympathetic toleration.

In the place of this kind of thing we now have the Art Song a type which has atmosphere rather than drama and sickly sentiment, and is, above all, a highly artistic blend of words and music. Written by such real musicians as Vaughan Williams, Gustav Holst, Martin Shaw, Arnold Bax, John Ireland, and Armstrong Gibbs, it is the kind of song that has a high artistic appeal and is satisfying to the listener. Moreover it is British through and through. I do not believe in singing foreign songs and arias in foreign languages. Many of those from well-known operas are hackneyed beyond toleration, and bore audiences to death. Besides, why sing in a language which not one person understands? Surely English singers can sing in their own language best, and leave foreigners to theirs!

One thing modern songs demand is good words, which must be sung clearly and with due expression. A song is nothing without its words, and yet many singers seem to regard them as of no importance. What a lesson the music hall teaches us in this respect! A music hall artist may have the best tune in existence, but he can do nothing with it unless he enables his audience to hear the words distinctly. Knowing that, he makes a special study of clear enunciation.

In the concert hall it is just as necessary to enunciate clearly. I like my audience to hear what I am singing about. Often in the provinces I go further, and tell them

before I sing the story of the song, something about its composer, and how he came to compose it. The interest of the audience is aroused in that way, and it is surprising how greatly their enjoyment is increased.

Some voices, by their very nature, are not as clear as others. Many English people, I am sorry to say, tend to speak in a slovenly, smothered fashion. Compare their voices with those of Canadians and Australians, and you will notice the difference; Colonials speak more clearly because for some reason, it is their habit. If you hear a record by a leading Australian singer, you will find that each word seems to hit the ear; it comes out strong and clear.

In addition to perfect enunciation I think that singers should pay attention to expression, not merely what is called musical expression, but facial expression; the face as well as the voice should interpret the song.

A concert artist, in fact, should be an actor and a singer too. I do not mean that he should strut about the platform waving his arms about, but his whole demeanor should be in harmony with what he is singing. He should "get inside" the song - feel it, and let it become part of him.

Many young singers have asked me how to master this problem of expression and "getting inside" a song. Let me mention a few rules.

Read your song and commit it to memory. When you have learned the words ask someone to play the music over.

Don't lean over the pianist's shoulder and sing to the piano. Stand away and study every movement in a looking-glass. In that way you will see exactly what you do when you sing. You will learn to avoid making grimaces, and you will gradually fall into an easy and graceful style of deportment.

Don't imitate other singers. Create your own style. Notice what other singers do, but remember that you have a personality of your own, and you must use it in the way that suits you best. If you don't like the marks of expression in the music, create your own.

Those are valuable hints, but there is one more that I should like to emphasise. Don't when on the platform, sing from the printed words. How can you throw your whole being into a song if you are so unfamiliar with it that you do not even know the words by heart? What would audiences in music-halls think if a singer appeared on stage with printed words in his hand? He knows that not only would his audience resent such a thing, but it would be fatal to his own artistic success to attempt it. Similarly, no pianist of any reputation ever plays in public from a manuscript. It is impossible for him to divide his attention successfully between reading music and putting his inner self into his playing. He masters his piece in privacy in the practice-room, and I think that is the best plan for singers also.

I would go further, and prohibit the use of programmes containing the words of songs. It seems to me that a singer is at a disadvantage in trying to gain the attention of a number of people who have their noses buried in programmes. In such circumstances it is almost impossible to establish a real bond between audience and artist, and the result is loss of enjoyment to the audience as well as severe disappointment to the singer. Finding that he has lost grip of his audience he is apt to lose heart and become slipshod.

It is becoming more evident that the public wants only to hear the best artists. That is one result of the popularity of radio & gramophones. It is very necessary, therefore to become absolutely proficient in one's art."

Revolving Thoughts

John Goslin

Rather than a connected essay on anything in particular, here are a few idle thoughts and notes which have accumulated in recent times - a sort of gossip column of the 78.

NAMES of record labels can trigger off speculations. Mr. Rust in his "American Record Label" book seems to know little of Aretino, and even less of Busy Bee (neither illustrated, and nothing is said of the O'Neill-James Co. of Chicago); but when I turned for the relevant information in earlier issues of the "T. M. R." I had a sudden revelation. I noted that one of the partners in the Company was a Mr. Sherwin Bisbee (sounds like W. C. Fields in disguise . . . !) Now, can it therefore be confidently believed that BUSY BEE has perpetuated this gentleman's surname? More to the point, what of Aretino? Why, indeed, take the name of a notorious Renaissance satirist? Well, let us take the name of Arthur O'Neill and colloquialise him into "Art." Then look at this: ART O'NEILL. Knock "l" out of it (sorry !) and you have your anagram, which may well have suggested the use of Signor Aretino's name. Q E D.

Browsing through the pages of Mr. Rust's book, just mentioned, I found the doyen of discographers admitting under "QRS" that no-one seems to have ascertained what these mysterious initials signify - if anything. Almost simultaneously, I was doing some reading-up on Fats Waller, and at once tripped over the answer! The QRS Company began making piano rolls prior to World War I, and still makes them today; while according to Rust, three types of disc record were issued as by QRS, some in Chicago (where the Company was) and later ones recorded in New York.

QRS was apparently a subsidiary of the Melville Clark Piano Co., which made player pianos: and the company was later owned by two men who were themselves pianists, Max Kortlander and J. Lawrence Cook. James P. Johnson introduced Fats Waller to the firm to cut rolls, which he did, 22 of them from 1923-7, the first being one I happen to have heard, a super version of "Got to cool my doggies now."

The recording seems to have been a variant on the quicksilver bed method (where depressing the key completed an electrical circuit): I quote -

"Fats was fascinated . . . A special Melville piano was fitted out . . . as the pianist touched the keys, a vacuum pump set 88 steel fingers in motion corresponding to the notes played. These fingers made carbon impressions on the master roll, which were punched out manually by a technician. The master was then played through a player piano to check for errors. At QRS J. L. Cook was then editor. He not only corrected mistakes but would often add melody lines, employing a "third hand" by changing the holes and covering others.. Then a series of additional holes were perforated in the master to simulate the sustaining notes (for which the carbon impression method was inadequate)."

Fats was proud of his rolls, and always carried the latest with him, at this period.

Oh, yes, what about QRS? Very simply - "Quality Reigns Supreme."

The book which is acknowledged as the source of the above quote is "Fats Waller" by his son Maurice, with John Calabrese (Cassell 1977). It contains much of interest (did you know that Fats was the first and probably the last jazz musician to play the great organ of Notre Dame Cathedral, Paris? Or that his ashes were scattered over Harlem by a World War I aviator? Or that he claimed to have sold "I can't give you anything but love" and "On the sunny side of

the street" to Jimmy McHugh, who took credit for them?) It also contains a most useful list of full recording dates, Waller's songs, and his piano rolls.

I cannot say anything nice about another book on Fats which came out a couple of years later, by Joel Vance, which not only manages the feat of completely ignoring Maurice, and even omits his book from the bibliography, but also reproduced the Waller story so closely as to border upon plagiarism of the earlier book - except that it is written in a much more acerbic, "modern" style. A book on Fats Waller I actually disliked reading ... lackaday!!!

But before I leave this topic, may I pose a query to Waller enthusiasts? I have a record of a Waller piano roll which is not listed in the book. It is a late 78 rpm disc, on the London label, L1032. One side is "Cow Cow Boogie", recorded from a Music Roll, played by Fats Waller. The matrix is DR16546-1. The reverse (DR16545-1) is "Sugar Foot Stomp", again from a music roll, this time by Teddy Weatherford. Can anyone tell me when, and for whom, these rolls were cut?

What is "rubbish"? Lack of storage space, and complete lack of interest have meant that I automatically pass over certain offerings when "junking", which have acquired the mental label of "rubbish". Even so, buying occasional "lots" over the years has left me with a stock of these items, and the problem of disposal - as even these I am reluctant simply to consign to the dustbin. Not that I have anything against (say) Marek Weber or Dajos Bela, you understand, who are excellent of their type, but they are just not my type, if you follow me.

Now, I cannot quite recall where I met Mr. H----; it may well have been at a "record swap" meeting; but wherever it was, I learned that he was a keen collector of the two artists just named. I was therefore only too pleased to call in him later, with an armful of these items to bestow upon him, gratis. He was pleased with them, and wondered what he might give me in exchange: he began to rumage through shelves full of 78's, while talking about his musical interests - including, quite unusually, jazz!! This I said was more in my line; and in no time at all he had presented me with several Bix Beiderbecke, a Mamie Smith, a Fess Williams . . .

Had someone said to me earlier "hang on to your Marek Webers, you might swap them for Bix" I would have laughed a hollow laugh. Which just reminds us that someone, somewhere, will appreciate practically ANY 78, and that "rubbish" is perhaps strong language.

So . . . is there anyone out there who would care for "Elijah" (complete) or W H Squire? Would swap for Duke Ellington or Red Nichols . . .

Dealers and shopkeepers are often "sports" - in the dictionary sense of "an animal that varies singularly from the normal type", like an albino crow. They really are rum. Recently I was in a Dorset shop, where piles of 78's were set out with a price, and close by some carrying cases also full of records, each case neatly labelled with the types of disc contained. While I was looking through the latter, the person in charge informed me that they were not for sale, had not been sorted, etc. (palpably untrue.) A day or so after that, I was in a Wiltshire shop where, again, among the many items for sale in the shop was an album of 78's. I got no further than laying a hand upon it, when a frosty lady nearby snapped, with more than a trace of satisfaction, "those are not for sale".

Please, can anyone tell me why, if you run a shop and have items which are private, unsorted, not for sale, etc., you should put them out in the shop among your wares

instead of in a back room, office, under the desk, in your car, or just keep them at home? It's a bit like putting your coat down on the stall at a jumble sale and the wondering why it gets sold for fivepence!!

Another proprietor I encountered recently afforded some innocent amusement by some of his novel theories. He had a small stock of discs and a large stock of (over-priced) cylinders, and commenced by telling me that he rationed customers to no more than two or three at a time. Why? A fair deal for local collectors? Not at all - just that if he sold all his stock to one person, he would have no stock left! (I'm still working that one out.) He then showed me an interesting but by no means priceless record of an American 'Country & Western' singer on British Regal, which was "probably the only copy in the country . . . worth £300." (He was playing it with a steel needle on a heavy-soundbox wind-up gramophone!) Undeterred, I took him in some good dance and personality records of the 1920's/30's and was a little taken aback when he shook his head over them and said, "I don't really want these classical items"! In the end I achieved a happy swap for some mint cylinders - as well as an insight into a new way of doing business.

One could write a whole article on dealers, but my final anecdote concerns the original pricing system used by another gent in my home town. Boxes of 78's I once examined all had a handwritten hieroglyph on each one: this, he explained, governed his prices. These were very reasonable, but strange - odd amounts varying from 5 pence through 10p. to 17 or 18 pence. It seemed that when he bought a "lot" in, he worked out what to charge for each record to cover his costs and profits; the more he had paid, the dearer per record.

But then, such quirks are all part of the fun of "junking".

When I was fourteen, my parents had a nice idea for a present - a record . . . of me, displaying what I optimistically regarded as my pianistic talents! This was not long after World War II, when of course tape recording and personal items of this sort were unheard of, so this was a very special treat. In due course, a man arrived with all sorts of strange equipment which he disposed around our small sitting-room, in order to cut two sides immortalising our tinny antique Bord piano (circa 1886) and my piping treble announcing myself (in cylinder tradition, though I did not know that) as playing on one side "compositions" and on the other a "popular medley". As an amusing sequel, the engineer somehow managed to throw into our kitchen fire along with some rubbish, the envelope my parents had just given him containing the fee . . . in notes!! However, they did not have to pay twice; and I still have what I can say truthfully is a unique 78! This was of course on a metal base, and had to be played with angled "trailer" needles.

Private recordings of this type can be worth having - the trouble is that in junk piles they are rarely labelled, so one has to take a chance on buying. But I did once turn up some with a little story attached - of all things, via someone whose job it was to dispose of the assets of deceased persons. Among a pile of discs were some which intrigued me and which I acquired: four twelve inchers pressed up by Master Sound System of Colnbrook, Bucks. All were of a pleasant soprano, with piano accompaniment. Some were written on, as by an uncle to a niece, Margery. The uncle was given as Wilfred Parry. A little research confirmed that someone of this name was a retired B B C accompanist. In the end I tracked this gentleman down to his Middlesex home, and he confirmed the details, though he could no longer recall the singer's name, as it seems he had been a nominal "uncle" accompanist to a girl way back in the 1950's.

Now I must lift the needle and stop the recitation.

THE FIVE SMITH BROTHERS

The memory of The Five Smith Brothers remains wider afield than the north-east of England where these genuine brothers were born. They had begun singing in the early 1930's. Martin died tragically in 1936, but another brother joined the singing group. After the end of World War II the Brothers were heard frequently on radio in variety shows and other regular programmes, like "Up the Pole" with Jewel and Warriss. In 1950 they appeared in the Royal Variety Performance.

The re-issue programme of the major record-producers follows a somewhat predictable pattern, based on economics, so I feel grateful to smaller organisations which have the courage to release records such as these two.

The Smith Brothers sang in a very pleasing close harmony style, keeping close to the melodies, singing in unison in what I feel is a traditional style, rather than the more sophisticated styles which at times rely on discords. Their arrangements were straightforward, such as any family group might sing around the piano, rather than the very ornate and 'fussy' arrangements that make me say to myself, "for goodness sake get on with the song".

So, you will soon find yourself enjoying the music here and singing or whistling along with the records. These two LPs bring us 31 'tracks', culled from their Parlophone 78's.

Record one is a mixture of Tyneside, Irish and Scottish songs, such as The Lambton Worm, Cushie Butterfield, Blaydon Races; Eileen O'Grady, After the Wedding at Donegal Bay, I'll take you home again Kathleen; A Gordon for Me; My Jock Mackay, Star O'Rabbie Burns.

Record two is a very pleasing general mixture. Included are Hop Scotch Polka (the composition of veteran recording artist Billy Whitlock), Goodnight Irene, Sunshine of your smile, Sipping cider by the Zuyder Zee, My mother's eyes, Underneath the arches, Barefoot days. I am delighted with this re-issue.

M W M Records, 11 Blackett Street, Newcastle-up-Tyne NE1 5BS. (MWM 1020 & 1023)

STEVE CONWAY

Steve Conway's song, 'Good Luck, Good Health, God Bless You', recorded with the Hastings Girls Choir, was ironic because he suffered from a heart disease and he died at the untimely age of 31. This record brings us a selection of 16 songs recorded 1950/51.

Steve Conway was born in Bethnal Green, London, with the real name of Walter J. Groom. He first broadcast in the BBC 'Variety Bandbox' programme in 1945, then with various dance bands. He made forty solo records as well as some with bands as the 'vocal refrain'.

A very sincere singer whose recordings still sound fresh and pleasant so one wishes that could he have had good health to continue longer. The majority of the songs included are of the period of original recording, but 'Look for the Silver Lining' and 'Bless this House' are much older. The latter includes the Girls Choir. Although Steve Conway might be fitted into the pigeon-hole of "crooner" he had his very own fresh style and interpretation which retained its refreshing individuality, making him akin to a 'light singer'.

Some of the other songs included are My foolish heart, Our anniversary day, Mary Rose, Mary Rose, Autumn Leaves, A dream is a wish your heart makes.

I am sure that if you like light entertainment and 'light music' you will be enchanted with this record. The original 78's were Columbias.

M W M Records - MWM 1027. All MWM records are excellently transferred.

OVER THERE

Anthony Wellman, one of our readers, has become record-producer for this LP re-issuing a musical heritage from World War I. Of course, its aim is to recall the atmosphere of the period. Using original Victor recordings it is highly successful, even though some sociologists might assert that those born since the era in question cannot possibly fully appreciate the impact of the tunes. However, "Over There" will certainly help us.

The artists are The American Quartet, The Peerless Quartet, Henry Burr, Victor Military Band & John McCormack. The recording dates mostly fall in 1917.

The songs are Over There, I may be gone for a long long time, Bring back the Kaiser to me, Somebody's waiting for someone, Goodbye Broadway, hello France, It's a long way to Tipperary, Where do we go from here?, The boys who won't come home, Pack up your troubles, We're going over, There's a long, long trail.

As you will judge from the titles, the selection covers the optimistic emotion of those about to go to war for the first time; the light hearted song of the girlfriend expecting her boyfriend to come back with bits of the Kaiser's property as a souvenir; the sensation of missing a loved-one and awaiting his return; the mother's realisation that her son's life has been wasted in war. All very apt for this selection. (Perhaps it should have closed with one of Sir Harry Lauder's songs from just at the end of the War reminding us of those who did not come home or his appeal for money to assist the wounded and maimed.) Never mind, it is a fine selection excellently transferred from Victor originals by Tabby Andriello.

Available from Eastside Records, P O Box 4022, Grand Central Station, New York, N.Y. 10163. The price \$8.98 includes postage.

GABRIEL LABBÉ

It must be unique that we receive a record for review, upon which one of our readers is the performer. Monsieur Labbé plays the harmonica and Philippe Bruneau provides the piano accompaniment. This is the Folkways Records series "Masters of Franch Canadian Music".

In this case the superlative term 'masters' is well awarded. Judging from the picture on the front of the sleeve, the harmonica used is no common model. But, having studied old 78 rpm records, and adding his genius, Monsieur Labbé has made a wonderful record.

It is in true "country dance" fashion which immediately set my foot tapping. If M. Labbé lived near me he would be pressed into service to play for our country & square dance functions for I am sure that he (with a little sensible amplification)

would be sufficient for us to dance to. If he could bring M. Bruneau with him to provide the wonderful accompaniments as heard on this record, we would consider ourselves doubly blessed.

Rhythmically, we hear marches, waltzes, reels, quadrilles and polkas.

Of course, if you are fanatics of the 78's you might wish to collect only those, but I hope I could persuade you to buy this record to enjoy its virtuosity in old-time style... as near to genuine as you will get. The harmonica is so well-recorded that one feels it must be a bigger instrument. (To relate it to a British Isles situation, one is reminded of the satisfying & strict tempo playing of Jimmy Shand.) I award full marks for this - recorded in 1980.

Folkways RBF 114 (Folkways Records, 43 W 61st Street, New York City, N Y 10023, U S A)

Folkways Records have a good worldwide distribution. In Britain, many folk-oriented shops stock them. If you have difficulties, I can give you details of an importer.

STARS FROM THE * 1930'S
SALUTE THE CENTENARY
OF BRUNO SEIDLER-WINKLER

This 2-LP set honours the Centenary of a man whose name was a household name yet his audiences rarely saw him. Bruno Seidler-Winkler was born in 1880 and by the turn of the century had already recorded for disc and cylinder. In 1905 he became musical director for Deutsche - Grammophon. As well as providing the accompaniments, there were also records by Sidler's Orchestra on the D G G labels and Zonophon(e).

In 1925 he became conductor and musical director for the infant Berlin radio. He was also associated with the Berlin Staatsoper. In 1935 (after lifting of a ban by the then German government, which had lasted two years) he resumed public work and became musical director for Electrola.

In the recording studios, his musical tastes knew no artificial boundaries. So in various ways, he provided the accompaniment and musical arrangements for many artists who ranged from opera, lieder, musical comedy, and the then unknown Lale Anderson - later to be world famous during World War II as the original recording singer of 'Lili Marlene'. The musical arrangement was Bruno Seidler-Winkler's.

This is a very fine set in every way, with apt & concise notes by Dr. Peter Czada (whose father's shop sold records before World War I).

From all types of music we hear selections performed by Margaret Klose, Helge Rosvänge, Tiana Lemnitz, Margarete Teschmacher, Irma Beilke, Arno Schellenberg, Walther Ludwig, Margherita Perras, Marcel Wittrisch, Wilhelm Streinz, Josef Herrmann, Friedel Beckmann, Torsten Ralf, Miliza Korjus, Marta Fuchs, Max Lorenz, Gerhard Hüsch, Beniamino Gigli, Hans Hermann Nissen, Karl Erb, Elena Gerhardt, Anni Frind, Lizzi Waldmüller, Dusolina Giannini, Peter Anders, Hans Moser, Gustaf Gründgens, Lale Anderson.

There are 34 'tracks' in the set - all excellently transferred (? by Dr. Leo Schlösser of Electrola). As well as being a musical feast, this set gives a representative cross-section of singers in Germany, mostly recorded between 1935 - 1942. As the musical archive of the old German Government and Reich Rundfunk is in the present German Democratic Republic, general access is restricted, but it includes more of Bruno Seidler-Winkler's work with various artists recorded on disc and tape during the 1930's and "War Years".

German EMI - Dacapo 1C - 137 - 48 - 347/ 348

MAREK WEBER & His Famous Orchestra

This is Volume II of the early recordings of this orchestra's output while resident at the Hotel Esplanade in Berlin, at a time when the discerning public would have demanded a high standard for its 'light music' entertainment. One of the best exponents in this field was the orchestra of Marek Weber.

These recordings date from 1921- 1925 and are very well transferred from German or English Parlophon(e), one assumes by Stuart Upron of the Vintage Light Music Society, which promotes this record.

Of familiar pieces, there is Sydney Baynes' 'Mystery' waltz (Baynes was still broadcasting with an orchestra in the early 1930's), the 2-step 'Dixie' by Irving Berlin and Ted Snyder and Tierney's 'Irene' from the show of the same name. The record opens with a snappy 'My Happy Home' by Telzer and includes Paderewski's Minuet in G, Op.14. From the Viennese expert's pen (Robert Stolz) we have 'My Sweet One' a pretty little tune with a jaunty lilt. This is contrasted with the tango 'Esperanza' by Ruis.

Overall, a well varied entertainment in light music, by a master.

Rare Recorded Editions RRE 189. Available from Rare Recorded Editions, 54, Lymington Road, London N W 6; or, The Vintage Light Music Society, 4, Harvest Bank Road, West Wickham, Kent BR4 9DJ.

SIR FREDERIC COWEN

If you think of "The Children's Home" whenever the name of Sir Frederic Cowen is mentioned, I could understand the situation for that is unfortunately the way in which he is often recalled - a writer of "heavy" Victorian pieces. There is much more to Cowen than that! This record proves it.

He was a child prodigy. He was born in 1852, yet by 1868 was beginning a life as accompanist, conductor and composer. His conducting posts included The Halle, the Liverpool Philharmonic, the Philharmonic Society of London.

One side of this record is orchestral and the other is vocal. Three recordings date from 1908/9, but the majority are between 1915 - 1926.

Cowen's orchestral work may surprise you. The 'Language of flowers' Suite is very charming and the pieces 'The Butterflies' Ball' and 'Monica's Blue Boy Intermezzo' are delightful. The 'Suite of Old English Dances' is somewhat predictable, but equally pleasant.

Side two brings songs with which readers will find more familiar - except the World War I patriotic songs 'We Sweep the seas' (Harry Dearth) and 'Fall In' sung

The Archives of the National Library of Australia and E M I Australia have co-operated to produce a boxed set of ten LPs to honour the Centenary in 1982 of the birth of Peter Dawson - a son of Australia, but a singer to the whole world.

Once past his first few recordings, Peter Dawson was a "complete" singer. I consider him to be among the best ever. To me, he always brings out the real meaning of every song he recorded. I have never felt Dawson was being lazy and just mouthing the words. I always feel that he was working hard to entertain me, whether the record is acoustic or electrically recorded. He is one of the few of whom I should like every record. As I am an English-speaking person, I am glad that (with merely a couple of exceptions) he kept to his and my own language, whatever he sang. Foreign songs may sound beautiful, but unless one is multi-lingual one will inevitably lose complete enjoyment at some stage.

On these ten discs we have a total of 178 items. This is deceptive for some, being from radio or film are much longer than the average record length. But it shows the generosity of the set musically. Qualitatively the transfers are excellently done.

The material chosen for reissue is wide-ranging. It begins logically with Dawson's very first recording, an Edison Bell wax cylinder. Edison cylinders are also included; there being some six of them. One is a two-minute wax type - an example of Peter Dawson as Hector Grant, the others are from Blue Amberols and include some of his best singing, e.g. 'I Am A Roamer', 'The Bandolero'. These are well, and clearly transferred.

The latest recordings include 'The Arrow and the Song' from 1957. When I saw that date I wondered what I might hear, but my fears were soon dispelled. One notices that his vocal chords are losing flexibility and his breath hasn't quite the same power - but what a wonderful interpretation!!! It is fully satisfying. Similarly, 'Clancy of the Overflow', from 1955, shows an older voice - but it becomes a song which just grips the interest.

All sorts of interesting items are included. Dawson joking how he forgot the words of 'The Floral Dance' in the middle of an important concert; how Sir Henry Wood thought 'Boots' was a "common" song; Dawson advertising the H M V 570 Radiograms; his 'Christmas Party' record at which he plays a tin whistle and mouth organ briefly. He also sings(?) instructions for physical exercises. These are brief exposures of the other side of Peter Dawson to make the portrait more complete.

It always seems very odd to me that during the days of 78 rpm records, Peter Dawson never recorded No.3 of the very interesting 'Six Australian Bush songs' composed by W G James. Here the remainder are presented in their correct order - not confused as originally.

The set of records is accompanied by a fine set of notes, which, together with the records, is an excellent tribute to the Centenary of Peter Dawson who was truly an "Ambassador of Song". This set has the catalogue number PD 1.

(If anyone has difficulty in obtaining this set we can no doubt supply it at £49. Plus £1.90 postage inside Britain; about £6 in Europe; £7.60 to Canada; £7.10 to U S A)

Saville Records came into existence in 1981, since when they have gone, justifiably, from strength to strength, re-issuing 78 rpm recordings of dance-music, mostly of British origin. All Saville lp's have 20 tunes on them.

THE DANCE BAND YEARS - THE 1940's

This was a fine beginning to the series, for, as far as can be traced, each is transferred from a "one-off" private recording originating during the 1940's

The bands featured are Geraldo's, Lou Praeger's and The Skyrockets.

Lou Praeger's Band was recorded at The Locarno Ballroom, Streatham, and, although one can hear some sounds of the dancers, it does not interfere with the enjoyment of the music. Edna Kaye and Paul Rich are the vocalists.

Geraldo's style changed over the years. This may have been caused during the 1940's because of the War - I presume that Geraldo loved a variety of tones and colours from his orchestra. Some of those here are from the period when he had arrangements highlighting muted trumpets & a bass clarinet - which I very much like. In this way we hear 'Indian Summer', 'I hear a rhapsody'. Dorothy Carless, one of my favourite vocalists from this period is heard to great advantage. Geraldo never recorded 'In the Mood' commercially, but we have it creditably played by a smaller band than Glenn Miller had.

The Skyrockets Dance Orchestra was a "Forces" aggregation directed by Paul Fenhoulet, comprised of many musicians doing their military service at the same time. It was a fine swinging band with bright arrangements that appealed to the men at war. Denny Dnnis is the vocalist.

We are not told in the sleeve notes, but I assume that the recordings are from E N S A transcriptions, or something similar. One sees these around on rare occasions. The studio acoustics of the Geraldo and Sky Rockets sound the same, adding something to my presumption. It was a small studio - which makes the drums sound a little heavy - but I'm sure they were not in reality.

Don't worry about that small detail. The music is excellent and is well transferred by John Wadley.

Saville SVL 145

A M B R O S E and his Orchestra 1929 to 1930 'Happy Days'

Although this was the Ambrose band, the chief arranger for the tunes on this lp was Lew Stone, who was later to lead his own band. The originals of this compilation are the rather rare Decca 'M' series recordings making this re-issue highly desirable from the collectors' viewpoint as well as being full of first-

rate dance music. The band is driven along by Bert Read on piano and Max Bacon on drums. Throughout there is a splendid "attack" and precision. This was the band which Bert Ambrose praised to Brian Rust who has written the notes. Well might he have been pleased with the playing of Sylvester Ahola & Dennis Ratcliffe, trumpets, Ted Heath, trombone and Danny Polo, clarinet. The reed-players "doubled" on several instruments, giving a good spectrum.

The vocalists are Phil Arnold, Lou Abeiardo and Sam Browne - all of whom I think excellent. Should you be blindfolded, and I play you the record, I am certain that you would place the recording date later than it is, for the arrangements stand the proverbial test of time. Perhaps certain aspects of the use of cymbal might give it away.

Twenty tunes are fine on the lp, but too many to list or comment on now. "Happy Days Are Here Again" is certainly that - providing an apposite title for the tunes selected for this re-issue.

Saville SVL 147

A L B O W L L Y - The London Sessions, 1928 - 1930

Al Bowllly recorded with many different types of "band" - some being 'Hawaiian' groups, trios, quartets, large dance bands and small; legendary names with their names printed on the labels beginning with the famous Arthur Briggs in 1927, through records by well-known musicians under pseudonyms like Brooklyn Broadcasters and Aldwych Players, to his final recordings just before the London Blitz in April, 1941, - duets with Jimmy Mesene.

As well as the pseudonyms, we have on this record seven tunes with Fred Elizalde's orchestras from 1928/9, Percival Mackey's of 1929 and Marius B. Winter's of 1930.

Al Bowllly's ability as a guitarist is heard in two tunes. For 'Frankie and Johnny' he sings to his own accompaniment while for 'By the Old Oak Tree' he and Claud Ivy (piano) accompany a fortunately restrained Ella Logan.

As well as being musically satisfying, the majority of these originals, on such makes as Piccadilly, Dominion, Victory, Imperial, and Broadcast, are very hard to find. . . which make the LP highly recommended for the enthusiasts of Al Bowllly and British dance bands.

Saville SVL 148

A L B O W L L Y - 1931 Sessions.

This LP continues the story begun by that above, but this time only three bands are featured - Howard Godfrey & his Waldorfians, Roy Fox and Jack Leon and their bands. However, there is one very sad and peculiar thing about this LP, the work of the three bands is all jumbled up instead of the work of each being together and the tunes are not in chronological order. So it is essential to have the sleeve to hand to check whose band is playing. Perhaps memory will take over one day.

Of the three bands, that of Roy Fox is the most 'polished' and cohesive in sound. The arrangements for the Jack Leon groups sound a bit pedestrian, so it is assumed to be a group assembled when a recording session was arranged. The Leon and Godfrey originals are from Piccadilly, which contrary to expectation, had a better-sounding studio than Decca for the Roy Fox's.

Many of the Deccas have a muted, or quiet trumpet lead, which we assume to be Roy Fox himself. Henry Busse's similar work with Paul Whitemen has been praised elsewhere, but I feel that Roy Fox was certainly his equal and in some respects superior. The close-knit sound of this and the sax-section makes a fine backing to Bowllly's vocals.

While concentrating on the work of Al Bowllly for these two LP's we are treated to very interesting British dance band music too.

Saville SVL 150

B I L L Y C O T T O N & his Band 1928 - 1931. "That Rhythm Man"

Having seen Billy Cotton and his band on stage during the 1950's and 1960's, I tended to forget how far back Billy Cotton started in the dance band profession. It was during the latter part of World War I while he was in the Royal Flying Corps.

1928 saw his first recordings for the Metropole / Piccadilly group. Metropole used the name Billy Cotton's London Savannah Band while many of the Piccadilly's were released as 'Bohemian Band'. The Metropoles are extremely rare and quite possibly the 'Bohemian Band' also, but for a long time I did not know of the pseudonym so may have unwittingly passed over them in "junkshops". 'From Monday On' and 'My Southern Home' date from this period and show a well-knit jaunty band led by Sid Buckman's trumpet. Clem Bernard was already the pianist.

The other 18 tunes on the LP were for the Columbia / Regal labels between March, 1930 and November, 1931. 'Puttin' on the Ritz', being recorded in the Central Hall, Westminster, has quite a modern studio sound. Yet all were well-recorded originally so were good subjects for John Wadley's fine transfers.

By 14th. August, 1930, Nat Gonella had joined the band, giving a forceful lead trumpet. A year later Alan Breeze had joined the band as vocalist. These records show that Billy Cotton's band made an important contribution to the dance band scene on records with good arrangements well-played - with a rhythm section belying the old accusation about "dead" rhythm sections in British bands. In July, 1931, Ellis Jackson joined the band, to remain in the trombone section until his retirement. You'll enjoy this record too!!

Saville SVL 149

G E R A L D O & his Orchestra 1938 to 1941

This record begins with Geraldo's first recording session at H. M. V. on 9th. August, 1938 and runs to 25th. September, 1941, by which time his output had been transferred to the Parlophone label, presumably overseen by the veteran recording engineer Oscar Preuss.

The earlier recordings included Al Bowlly as vocalist while the others chiefly feature Cyril Grantham and Dorothy Carless. A fine choice by Geraldo.

Unfortunately, recordings from various dates are jumbled together haphazardly, no doubt the weird whim of producer Colin Brown. This is a dis-service to Geraldo for one is unable to trace his musical progression. History occurred in a certain way, so why dismember it? However, let's leave that.

Musically, this is a very satisfying record, with fine transfers by John Wadley. During the World War II years we heard many, many broadcasts by Geraldo via the B B C for he was "resident" dance orchestra. I recall Alfie Noakes telling me what busy and hard work it was at that period. But one does not detect any strain in the music as recorded. At this period, someone is heard playing flute, but we are not told whom. It creates some very effective harmonies and arrangements, especially when combined with the bass clarinet.

All - in - all, this also shows what a high standard British musicians and dance bands attained, each in its individual way. The personnels included those who became legends in this field, including Ted Heath who was later to lead his own very fine band. Highly recommended.

Saville SVL 1 5 3

R E D & M I F F 1926 - 1931

The cognoscente will know that reference is to trumpeter Red Nichols and Miff Mole the trombonist. Eight of the tunes show them as musicians in the big dance band of Roger Wolfe Kahn. This was a lively band with a good dancing beat, allowing the soloists to show their individual capabilities, two of whom are 'Red' and 'Miff'.

Another six tunes are led by the two of them in variously-sized groups that were issued under Red Nichols' name. 'Slippin' Around' is played by a small group and features Miff Mole's trombone in a showcase number in a relaxed fox trot rhythm. 'Sugar' is that composed by Crum-Yellen-Ager-Nichols and is the tune most of us would call "the other Sugar", not being the most well-known of that title, featuring a vocal trio. The band is now bigger.

Of course we hear Red Nichols' trumpet playing and various other musicians who were sometimes associated with Bix Beiderbecke, Paul Whiteman and the Dorseys. The trombonist on four tunes is Glenn Miller and we hear him solo for brief while on 'At last I'm Happy' For the same four, Benny Goodman is the clarinetist.

This is a very tuneful LP of that borderline where dance music and melodic jazz rub shoulders. The music is relaxed with hot breaks. I'm sure you'll like this record. The original '78's were Victors not often seen in Britain.

Saville SVL 1 4 6

B E N P O L L A C K

We have two LP's devoted to Mr. Pollack who, although he led good bands from 1924 to 1938, had only a handful of 78 rpm records released in Britain on HMV, Regal-Zonophone, Panachord, Vocalion and Brunswick (a small number well-spread!!). Until LP's came along we knew that many famous names had played in Pollack's bands at various times; we had difficulty in hearing examples.

As an example, you may have seen Ben Pollack appear as himself in the films 'Glenn Miller Story' and 'Benny Goodman Story'. Currently available are two fine reissue LP's from different manufacturers. Both are equally excellent, and they come from different periods, which is a welcome bonus.

Saville brings us the Ben Pollack from October, 1928, to November, 1929, with his 'Park Central' Orchestra of New York. This was a notable hotel, and again the orchestra, while having 'hot' moments had plenty of melody and included violins. The vocalists on the records are such well-known as Gene Austin, Dick Robertson, Smith Ballew and Scrappy Lambert. All good ingredients to help us enjoy a number of songs we know, like 'Louise', 'My kinda love', 'True Blue Lou' and others we did not know. The originals were Victors.

Some of the musicians from the Park Central Hotel were still with Pollack in the period December, 1933, to May, 1934, from which the V J M Record is culled. Benny Goodman, Jack Teagarden and Jimmy McPartland had gone. Harry Goodman, Al Beller, Ray Bauduc and Gil Rodin were still with him. Notable newcomers who were to become big names were Yank Lawson, Charlie Spivak, Eddie Miller. Overall, this band had 3/4 more musicians than in 1929.

The sound is quite different, even though the leader is the same! There is a wide mixture of music from Hawaiian ('My little grass shack'), rumba ('The Voo doo'), sweet ('Dancing in the moonlight'), cowboy ('Alone on the range') popular ('Freckle Face' borrowed from Lombardo), good dance tunes some quite 'hot'. There are some interesting arrangements in all sections. The hotter numbers definitely presage what the big swing bands of a few years later were to do. All of these are Columbia originals and are very rare. V J M Records are to be congratulated in their patience in not reissuing until they could borrow good originals, two being sent from U S A by Paul Burgess.

These are two important re-issues which bring the legendary Ben Pollack back where he can be appreciated as being before his time - or should we better say that he pointed the way for others to follow?

Ben Pollack 1928 to 1929 is Saville SVL 1 5 4

Ben Pollack 1933 to 1934 is V J M VLP 4 3

J O H N N Y D O D D S

For the jazzfans reading this section of the reviews I have left the icing on the cake until last. Here are the legendary recording sessions with Johnny Dodds, clarinetist with recording groups named "New Orleans Wanderers", "New Orleans Bootblacks", "Chicago Footwarmers" during 1926 to 1928. They consist of four or six musicians and must now be considered among "definitive basic essentials" of any jazz-record collection. Here are the complete 18 "tunes" recorded by these groups, of which only Dodds is common to all. Among the other musicians are "greats" George Mitchell, Kid Ory, Jimmy Blythe, Natty Dominique, Warren 'Baby' Dodds. Mrs. Lil Armstrong, pianist, led the 'Wanderers'.

Over the years various re-issue schemes have gone at these groups half-heartedly and incompletely. Perhaps the nearest to being useful was the Philips LP

of the 1950's which somehow cut off the top frequencies of these very-well recorded originals.

Here we have them restored to their original magnificence. How can I add sufficient praise other than to say that if I were committed to spend the rest of my days on the proverbial deserted island, this is one record I should take with me? You cannot begin to call yourself a jazzfan if you lack these recordings. (In a classical comparison I would say that these are the equivalent of the quartets/quintets of Beethoven, Schubert, Brahms - some of which I should also take to 'my' Island.)

Highly recommended and essential. V J M VLP 48

Below: the remains of the Gennett recording studio - a few pieces of wood & insulating material.

See page 1787.



The Illustrated History of Talking Machines by Daniel Marty

Physically, this is a very big book. The page size is 11½ x 10 inches. There are 196 pages. There are 67 colour and 271 black & white illustrations.

This should be titled 'The Illustrated History of Talking Machines as seen in the collection of Daniel Marty'. Many significant points of the story are missed because Monsieur Marty seems not to possess them. Also, this may be the reason for several wrong conclusions being drawn from meagre evidence. For, example, International Zonophone did NOT become bankrupt, as the author hints, but was PURCHASED just as a company may purchase another in this year of 1982. This very event would have limited the sale of some International Zonophones, not poor salesmanship.

The story as told is mostly in text we have read elsewhere.

The unique advantage of this book is the WONDERFUL ILLUSTRATIONS. It does not matter what other books you have in your library, if you are an enthusiast, you will have to add this to your shelves. In fact, it would not surprise me if you never read the text because your eyes will feast upon the pictures. The coloured illustrations are truly remarkable, because the whole book is printed upon thick, but smooth matt paper which gives a most realistic reproduction. These are among the best illustrations I've seen in a book, regardless of subject. We 'Talking Machine' enthusiasts are fortunate in these pictures.

Published by Patrick Stephens Ltd, Bar Hill, Cambridge CB3 8EL. Price £23.95.

When you see this book, and compare it with all sorts of others in your local shop, you will see what a bargain it is. Being a European publication, you will see illustrations of many 'machines' you have never seen previously. You will also see many better pictures of machines you have seen. I'm trying to whet your appetite without revealing all - so that your initial impression is as exciting as when I opened the box that brought the book to me. E. B.

Talking Machines by V. K. Chew

From the publication of the first edition of this book in 1967 I have recommended "Talking Machines" to everyone even slightly interested in the subject, either through the 'machines' or their recordings, having done so for various reasons that are still relevant.

It is without doubt the very best introduction to the subject whether you want to go on to further study or merely obtain an outline. Its style of English is excellently concise. I wish that I could pick up a similar book on other subjects in which I might want the relevant facts introduced in an orderly way for future reference or 'recall'. There are other very detailed books on the subject of 'talking machines'. Some are complicated that even experienced readers may wonder where they are being led, or why they feel bored. If you have Mr. Chew's book by you it will be a directory for everything you may encounter later. It is true that it does not give every possible fact that ever existed on the subject, but it certainly puts all in perspective.

The invention of the 'talking machine' is covered, then its development in U S A the British Isles and Germany. Special reference is given to Edison, Columbia (in U S A & Britain), Edison Bell, Berliner, Victor and the Gramophone Company, as related to their influence in The British Isles. Edison's influence in Germany was negligible, giving room for the rise of cheap cylinder machines of the 'Puck' type, which was carried over to the production of cheap disc machines, in which respect, it might be that the Germans were the most important contributors to the expansion of the talking machine industry throughout the world. They set a pace which others had to match, in order to remain in business. This might not be realised outside Europe.

The Edison Bell 'company' is unique to Britain, and hovering around it were employees or entrepreneurs who did valuable pioneering work in varying ways.

I might demur on who first brought The Gramophone (Berliner's and Johnson's machines) to Britain. I always thought that Jack Watson Hawd took an office in the Hotel Cecil (London) before Barry Owen's arrival and that Berliner was in Leipzig in 1897 exhibiting it at the Fair.

"Talking Machines" is excellently illustrated with pictures which are perfectly relevant to the story being told. I was very interested to see a talking clock employing a soundbox following a groove on what appears to be 35mm photographic film. During my spell in King George's army I encountered a machine in which it was hoped to record very fast morse messages upon film with a "78 rpm" type of stylus and then replay it at a comfortable speed for transcription. In practice it was a failure because humidity seemed to soften the film, whereas too dry an atmosphere made it brittle. In both cases the stylus pierced the film due to the pressure required to make an impression. It might have worked in laboratory conditions for which the army had no provisions!!! So I wonder if the talking clock illustrated ever went beyond the experimental bench.

Priced at £2.95 with 80 pages of about 8-inches square, on good quality glossy paper, "Talking Machines" is a N E C E S S I T Y for your bookshelf. If you have the first edition you will need this edition for there are revisions to the text and additional pictures. E. B.

PIONEER DISCOGRAPHIES by KENNETH LORENZ

K131 is disc and cylinder discographies of J J Fisher, S C Porter, Joseph Natus, de Gogorza, & J W Myers.

K132 is discographies for Columbia 2-min. brown wax & XP cyls., 1901 to 1909, brown wax cylinders 1896 - 1901; 20th Century BC cyls 1905 - 1908. Presidential cyls. Explanation of Columbia's numbering and block systems. Both available from Kastelmusik Inc. 901 Washington Street, Wilmington DE 19801, U S A. Each \$12.95 in North America : \$ 15.95 elsewhere.

Edison Blue Amberol Recordings, Vol II,

(1915 - 1929) by Ronald Dethlefsen

As a sequel to 'Edison Blue Amberol Recordings 1912 - 14', Mr. Dethlefsen has recently produced his second volume covering the years 1915 - 1929.

This second volume is indeed a mammoth work, containing some 512 pages. As with Volume I this latest work is a limited edition of 500 copies, each being numbered and signed by the author.

The initial chapter in this book is a special section written by Jim Walsh dealing with performers and music on Blue Amberol Cylinders. Artists dealt with at length being Billy Murray, Cal Stewart, Vernon Dalhart, Walter van Brunt, Ada Jones, Collins & Harlan. Several pages then show portraits of the very many artists who appeared on the Blue Amberols. Also included are rare shots of performers at work in the Edison studios.

Mr. Dethlefsen has achieved the almost impossible. He has obtained from Museum and private sources an almost complete run of the monthly record supplements from 1915 through to 1929. These supplements appear faithfully reproduced throughout many pages of the book.

We are also treated to reproduction examples of the rare Edison house magazines 'Edison Phonograph Monthly', 'Edison Amberola Monthly' and 'Diamond Points'. Also included are pages from the 'Edison Musical Monthly' (New Zealand) and the 'Canadian Musical Trades Journal'. Allied Diamond Disc supplements are also shown.

Mr. Dethlefsen has included further 'Cylinder Slips', the basis of his first volume. These additional slips have come to light since the publication of Volume I.

Further chapters deal with Henry Ford's Band / Orchestra and Blue Amberol production statistics.

This current volume is profusely illustrated with contemporary machine and record advertisements. Several plates are in full colour, showing various supplements and cylinders boxes.

The author has been fortunate in obtaining a mass of material concerning the Blue Amberol Records. So much so that a third volume in the series will be necessary at some time in the future.

This current volume is printed to the same high quality as Volume I. Hard-bound, the binding is in blue cloth blocked in orange. This is a really superb book in every way. The cost of Volume II is U.S. \$45. (which DOES NOT include postage. The weight is reckoned at 5 pounds, so postage for this should be included.

It is obtainable from Allen Koenigsberg, 650 Ocean Avenue, Brooklyn, New York 11226, U S A.

or, Ronald Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306, U S A

Payment can be made either by International Money Order, or a cheque drawn on a U S A bank, in U S \$ dollars.

John S. Dales

Miller, Morris & Co.

The Miller Morris Company has gone in to production with blanks so that the real enthusiast can make his own recordings.

Your Editor paid a visit recently to their small but adequate works. We saw bags of stearate and other chemicals as we went into the building. Recalling the fate of Edison's factory, we stressed to these young gentlemen the highly flammable nature of the materials with which they dealt and suggested that should anything catch fire the best thing was to get out with their lives and let the insurance argue about material things later! There was a small vat (by Edison's quantities) which is heated by electricity.

We examined the moulds. Those for 'Concert' size cylinders looked enormous and felt very heavy when compared with those for standard cylinders. The threaded core is moulded in. They have a reaming device in two sizes to make the inside correct. There is a lathe to "true" and shave the cylinders. It all looked excellent.

But, of course, the ear must come into play! After touring the works we had a cup of tea & biscuits in the office while the Phonographs played us items that had been recorded on to cylinders. A concert cylinder was played with a piano solo by 'Professor' Blanding. It was a clear tone which impressed us enormously. On the standard size we heard pieces by Andrew McClean, accordion; W. Arthur Stokes, violin; Fred Brooks, banjo and Capt. Goddard sang a British patriotic ballad - but its title escapes us for the moment. Black wax two-minute recordings of "master recordings" may become available. We heard one by Harry Harper singing Billy Williams' 'Wild Woodbines'. We were very impressed with the good forward tone of all these items. The Miller Morris cylinders of all types come in excellent boxes with end caps.

Summing up, you may obtain brown wax cylinders blank for your own fun of recording upon yourself; or black wax cylinders in two series A. being duplicates of existing cylinders, B. a series of originals by present artistes, some of whom are named above.

There are available recording horns made of a special black fibre material that has been chosen after several experiments. It has an aluminium end which will fit directly on to the end of the recorder. Or, you may fit a rubber connecting tube if you wish.

We also saw a recorder of Edison type, fitted to an Edison phonograph, which had obviously been used for the successful cylinders that we had heard. We see from the Miller Morris advertisement that these reproduction recorders are available for sale. We wish these young gentlemen well in their enthusiastic efforts to keep Edison alive still.

During the 1920's and early 1930's quite a number of American Negro jazzbands came to Europe, playing and recording there. Arthur Briggs was a member of one them. We see him in illustrations, in this book.

Like other coloured musicians, he found Europe a preferable place to live, and when this booklet was published in 1981, he was still living in Paris, we assume, at a very advanced age. Unless you are conversant with the European danceband / jazz scene, you might not be aware of how active Briggs has been over the years. His work has been as important there as the more-publicised work of comparable musicians in U S A.

From 1927 and in the 'late-twenties' he recorded under his own name in Berlin for Clausophon and Polydor, at which time the guitarist & vocalist in the band was Al Bowlly.

After this he went to Paris and became lead trumpeter in Noble Sissle's band when it was touring there. He later joined the band, Freddy Johnson and his Harlemites which was mostly composed of Americans living in Paris. It recorded some 10 sides for French Brunswick which your Editor draws to your attention for their excellence, while regretting that many jazzfans entirely neglect them. (They may still be available on Tax LP 8008.) He was not in the Willie Lewis band, but recorded with it at short notice for French Pathe in 1936 / 7 as a substitute for Bobby Martin. Then in 1940 he recorded with a group under his own name for the Swing label (Paris). During the German occupation he was interned, but allowed to form a small orchestra in the camp, to which musicians from other camps were transferred, and they played light music.

Arthur Briggs remained in Paris; quoting Gershwin's title, "An American in Paris". This useful little book is available from der Jazzfreund, Von Stauffenberg Strasse. 24, 5750 Menden 1., Germany. Price 7½ Deutsch Mark.

TONY MORELLO by Rainer E. Lotz

Morello's professional career began in 1922 when he joined the Musicians' Union in Hazleton, Pennsylvania. After playing his banjo in various American bands, he was engaged by the well-known Bernard Etté in 1927 to play in his band in Germany. He recorded with Etté on Vox records (some of which play at 80 r.p.m.). In Germany he played guitar and ukelele as well. He also recorded with the Jazz Kings for Tri Ergon label.

After playing with other groups, he joined the New Yorkers in 1928 at the "Valencia", Berlin. In this group was also Danny Polo and Dave Tough. This band recorded for Tri Ergon. He toured with The Original Orpheans band to Czechoslovakia and recorded with them for Homocord. The tour extended to Rumania and Hungary. In this band was Charles Remue, (who with his own band recorded for Edison Bell).

Morello rejoined Etté after the tour and also played with other bands. He kept detailed diaries, so we are able to follow his career - and of course, recording dates. He also mentions visiting bands, such as Arthur Lally's 'Blue Lyres' and Jack Hylton's Band.

This book has 74 pages, of which 31 are excellent photographs of musicians. We welcome those of European musicians who hitherto are just names and are pleased to see familiar personalities in new surroundings, such as Al Bowlly, Danny Polo, Charles Remue, Dave Tough, Josephine Baker. There are pictures of the Vox and Tri Ergon labels.

Bigger in its scope than the above book - due no doubt to Morello's own diaries. Morello returned to U S A shortly after Hitler became Chancellor, and gave up being a professional musician. This book is extremely useful as a reference to the work of British and American musicians as well as their German colleagues.

Available from Der Jazzfreund, Von Stauffenberg Strasse, 24., 5750 Menden 1, Germany. Price 25 D M.

DER JAZZFREUND is a magazine devoted to jazz, published in Menden, West Germany. It has subscribers in 'Warsaw Pact' countries as well & contains occasional items about jazz there. Its record reviews are about things available in Germany - many of which are from American origins, and discs from Poland, Czechoslovakia and the G D R are occasionally reviewed, as well, of course, the work of German groups. I find this record-review section very informative. There are excellent articles by European writers on various topics, among whom recently were Johnny Simmen (Switzerland) on Sam Price, Max Harrison (Britain) on Teddy Weatherford, Rudolf Hopf on Gus Arnheim, Georg Hunkel on Bob Wills & Milton Brown (Western Swing). The subscription is 16.60 D. Marks, from the address above.

from

THE LIBRARY OF CONGRESS

James R. Smart of the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress has compiled the excellently-produced "Radio Broadcasts in the Library of Congress, 1924 - 1941".

We have mentioned in our pages over the years comments about recordings having been made of radio programmes. This would have been done for many and varied reasons. They were mostly on aluminium or acetate-covered discs. We understand that there was another method employing a celluloid-type material, which was softened on the surface just prior to recording, and then allowed to harden. (We have a few of this type from "wartime" Germany.)

I was surprised to see that the first programme retained by the Archive is from 12th. Sept., 1924, of John J. Pershing. The next is from 4th. March, 1925, of Calvin Coolidge. 1st. January, 1926, is a Transatlantic broadcast by Lucretia Bori and John McCormack. There are not many broadcasts from prior to January, 1933 - but then they gradually become more numerous. You see, the holdings of the Archive are listed chronologically in this book. This is perhaps the most logical way, for one can see social history unrolling before one's eyes, as it were. An index section at the end of the book, under names of artists/broadcaster/programme title, makes for easy reference. (continued in next column)

This is a major reference book for nothing so extensive has hitherto been published in this field. Its contents are worldwide and covers conductors from about the time of Arthur Nikisch, Landon Ronald, Bruno Sedler-Winkler, Sir Alexander Mackenzie (whose career began in 1865), right up to any young conductor of standing whom you may read of in contemporary music magazines - with the time limit at 1977. Naturally, it takes a few years to bring an enormous work from the typescript to fruition as a bound book.

The book has 733 pages in double-column of small print. It is confined to recordings of orchestral music. I was a little surprised to find Annunzio Mantovani included, even though he was a competent violinist who gave public recitals in his younger day. His conducting on records was mostly of lighter music and in all media he brought much pleasure throughout the world. Being now a resident of Bournemouth, I was pleased to see the value of Sir Dan Godfrey brought out as a founder of a musical tradition in this region, and also Rudolf Schwarz, who despite ill-treatment under the Nazis, survived to become conductor at Bournemouth and elevate the Orchestra to international standards. That of course, is a 'parochial' interest.

Having dwelt upon conductors who were involved with 78 rpm records, I must add that this fine book naturally deals with L.P. records too. To test a book, one checks to see if its author includes something one knows about or possesses. Marin Goleminov, of Bulgaria is included, but the recording of him conducting his own opera 'Ivailo' on Balkanton is omitted. Boris Khaikin, who had a distinguished career in the Soviet Union and had some records released by EMI a few years before his death in 1978, is included. Looking for names on Soviet LPs have reveal the inclusion of Kyril Kondrashin, but omission of Y. Silantiev, & inclusion of names unknown to me. Included is Eduardo Toldra of Catalonia (Spain) who made a limited number of recordings. The American Elie Siegmeister equally known as composer is to be found . . . and so one could continue "Testing". This is possibly unfair to behave like this! But, this is what one does!

I was pleased to see mention of Leslie Bridgewater who did much for lighter music with the B B C and Shakespeare Memorial Theatre. It is interesting to read the author's comments upon conductors conducting their own works, putting them in a different light, of course. Poor Glazunov is considered as ruining his own music. Elgar comes off fairly well for his own work, but not so with that of others. (A certain lady violinist is alleged to have refused to record a concerto under his baton, leading to the enhancement of the career of he who substituted for her.) No direct comment is given upon the baton work of Aaron Copland - but his own words are quoted to the effect that the more one goes on the better one becomes; this we interpret as reflecting the author's opinion.

Each entry contains the fullest possible details of the conductor's dates, his study, conducting posts, the commercial recording companies he worked for, as well as his principal performances on record. As I have indicated, the book is strong on conductors from the 'Warsaw Pact' countries as the author's work took him to the German Democratic Republic for several years and then to other countries, which in effect assisted his studies and musical contacts.

"Conductors on Record" is published by Gollancz, priced £25. If anyone has difficulty we should be able to supply a copy. (Postage extra; inland £1.57, overseas by first class letter post £4.10. The cost by "printed matter" air outside Europe varies between £8 and £12.24 according to where you live. These rates may change in April, 1983.)

"News from the Library of Congress" - continued.

The recordings of programmes listed in this book do not include those prerecorded via masters and pressings for syndication, often used by local stations over a period of years & not ascribable to a particular date.

Programmes by very popular artistes are listed under their names, rather than the "Official" name. For instance, it is the "Bob Hope Show" herein and not 'The Pepsodent Show'. The reason is obvious . . . many of us may well be at a loss to recall the "official" name, especially as some artistes changed sponsors over the years. Who can recall straight off who were the various sponsors for Bing Crosby?

The programmes in the "Archives cover all types. We are told that Adolf Hitler is there, so is Winston Churchill, Franklin Roosevelt - but I do not see Stalin! But, these are from radio broadcasts. Stalin may be in the Library on his 78 rpm "regular" records. I say this to illustrate the point that this book is NOT an index to the records one could buy in the shop in the normal way. Although, those records which have been made available by many producers of LP records these days of radio programmes from the era covered by this book may have been presented to the Library of Congress by now.

Researchers may visit the Library to hear anything listed in this index, but no tape copy can be provided to take away unless written authorisation is given by those holding the proprietary rights.

Nevertheless, this is still an extremely interesting document. I thought I had finished writing this review - but here I am still sitting up VERY LATE into the night typing this, after reading through the book again!! There are some illustrations. Elsa Lanchester and Charles Laughton broadcasting over KNX or Gosden and Correll sitting at a table broadcasting their portions of the Amos & Andy programme all look very different from what you imagine when hearing them (myself by way of LP 'reissues).

A very well bound and produced book which sells for only \$10. It is available by post from Superintendent of Documents, U S Government Printing Office, Washington, D.C. 20402 (reference number 030-000-00124-9) - or from the Sales Shop (in person) Ground Floor, Thomas Jefferson Building.

WANTED by YOUR EDITOR

The LP of Bing Crosby telling the story of ICHABOD from the soundtrack of the cartoon-film : or a tape recording of it until I can obtain the actual record itself.

Ernie Bayly, 19, Glendale Road, Bournemouth BH6 4JA, England.

№ 2-12

15 Апрель 1910

ГРАММОФОННЫЙ МИРЪ



DIE GRAMMOPHON-WE

Первый специальный журнал посвященный интересам
граммофонной промышленности и торговли.

Главная контора и редакция: С.-Петербургъ, Екатерининскій каналъ, № 260-88.

НОВЫЕ СПИСКИ ПЛАСТИН

Пластинки фабрики В. И. Ребикова

М. Я. Будкевичъ (сопрано).

Артистка Императорской Мариинской оперы.

191. Арія Оскара изъ оп. „Балъ Маскарадъ“ (средня)

Н. С. Ермоленко (сопрано).

Артистка Императорской Мариинской оперы.

153. „Колыбельная пѣсня“ изъ оп. „Мазепа“ (гранд)

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Артистка Вѣнской оперетки.

383. „У ногъ твоихъ“, романсъ Личина (средня);

391. O. Tanz du kleine Geisha; aus Geisha (грандъ)

407. Heimchen, Valse von Wagner; (грандъ)

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301. Арія Помини изъ оп. „Никона Дѣма“ (Подруси)

(грандъ).

386. „Дорожка“, изъ оп. „Жизнь за Царя“ (грандъ)

394. „Дорожка“, изъ оп. „Жизнь за Царя“ (грандъ)

397. Мелодия, Вальс изъ оп. „Жизнь за Царя“ (грандъ)

О. С. Томарезъ (контральто).

Артистка русской оперы.

170. Кантата изъ оп. „Фаустъ“ (грандъ).

238. „Смѣйся, дядь!“ изъ оп. „Паяцы“ (грандъ).

239. „Сожженное письмо“, ром. Ц. Кюн (средня)

Above; The title page of
"Grammofonnyi mir", No. 2 April, 1910.

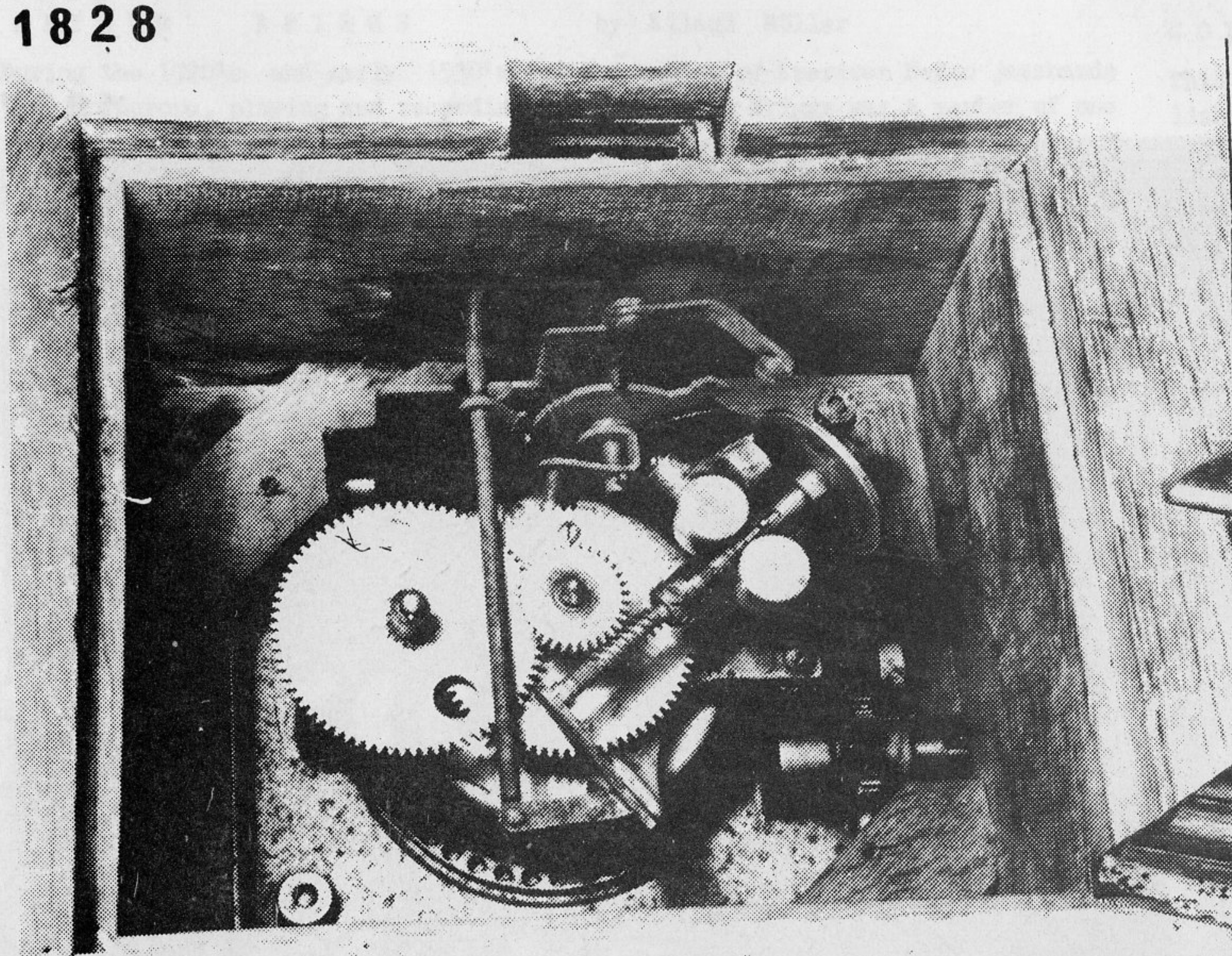
Left; The first advertisement of
V. I. Rebikov's records, 1904.

See Pekka Gronow's article on p. 1785.



Monsieur MAYOL

Felix Mayol was a generation before before, say, Maurice Chevalier, and made records for the early Zonophone, Pathé and Odeon companies, etc. At the end of his career he made some electrical recordings, which although still in his style of cafe-concert (music hall) of Paris, showed some slowing of breath and vitality.



Above : Some pictures of an International Zonophone coin-in-slot model. They show the coin-slot notice, motor and the motor plate with the name in English and Russian. Photos kindly loaned by Mr. Edward O'Connor, of Dublin. See page 1811.

Above right : A Pathe record made in India, for sale in Asia.

Right : (Actual Size) a celluloid-type record upon which a personal message could be recorded. Possibly soften first by a spirit, recorded, & allowed to dry.

